WARREN MAGAZINE

FAMOUS MONSTERS #122

FAMOUS MONSTERS OF FILMLAND

POC $1.00

FAMOUS MONSTERS CONVENTION

IN PERSON INGRID PITT PLUS ALL-STAR HORROR MOVIE CELEBRITIES
SPOOKTACULAR HAMMER FILMS FESTIVAL!

FRIDAY NOV. 7 | SATURDAY NOV. 8 | SUNDAY NOV. 9 | NEW YORK CITY HOTEL COMMODORE 42nd & PARK AVENUE

CHANEY FANS! Now's your chance to relive one of LON JR'S lesser known roles as The Wolf Man Himself turns in an Electrifying Performance as MAN MADE MONSTER in a Major Filmbook that's sure to Get Your Volt as One of Our Most Exciting Ever!

SPEAKING OF MONSTERS

KING KORN

NOW HEAR THIS! His Majesty (above), the Mighty Monarch of Monster Dumb, commands your attention.

"What's good in this issue?" you ask.

"That's a dumb question," he answers. "Why, everything, of course, from the electrifying food for thought contained in the Filmbook on the MAN MADE MONSTER to the second course in the Mexi-Monster Movie repast to the a-door-able edibles that lie just out of sight BEYOND THE DOOR.

And, of course, there's more! See! A Gorgeous Girl become a Glamour Ghoul before your Eyes!

FORREST ACKERMAN

FANG MAIL

THIS ISSUE DEDICATED TO

PAUL DAY CLEMENS

Meet the Clemonster. You've rayed over his drawings of Regan, gasped at his transformation of the Ackermonster into Dr. Phibes, acclaimed his coverage of THE EXORCIST.

A protege of Ray Bradbury, talented young Clemens is now putting together a one man show about Edgar Allan Poe. FM is proud to have discovered him and predicts a brilliant future for him in the world of fantasy filmaking.—FJA

THE BANANA BUNCH

I just love **FM**. My class went bananas because they love monsters. Ray Harryhausen is a very talented man. The movie that I like best is THE GOLDEN VOYAGE OF SINBAD. The "monster" that heard everything that Sinbad & his crew said was really fantastic.

After visiting your monster collection in your museum, all I can say it's farout, fantastic, spooky, great & last but not least fabulous. I'd say more but I'm running out of words.

BARONESS SOPHIE VON BUELOW
Los Angeles, Calif.

(UN) CANNY SCOTSMAN

How you can produce a magazine of such good quality in today's inflation will forever remain a mystery.

KEITH R. DONACHIE
Edinburgh, SCOTLAND

ART AFTER HIS HEART

The Creature from the Black Lagoon cover was great! Cover art is one of the reasons your mag is tops. But most of all your articles & fotos are really fantastic. I like the Fangmail & Rare Treats Dept. too. As for Filmbooks, I have never found another magazine that handles them as well as **FM**.

MIKE SHAFER
Nitro, W.Va.

WANTED! More Readers Like

MIMSY SYLLA

REAL VS. REEL

I loved last year's Con and will be looking forward to this year's. You may not remember me but I was the one in the Transylvania T-shirt and you autographed my Con Book "To the REAL Herbert Marshall."

I have just read #119 and decided to call it "the most complete horror film fandom book of all times!"

HERBERT MARSHALL
Cranston, R.I.

EXORCIST BLAST

I'm patently sick of reading nothing but rave letters about that horrendous piece of garbage that insults every monster lover in the world: THE EXORCIST. In the past you've published contrasting views but not in this case. Biased? I'd like you to know there was at least one person who saw thru Wm. Friedkin's cheap sham. Why shouldn't your readers know that somewhere in this world there is someone who sees trash and wants to unmask it? You yourself talk on & on about movies YOU don't like such as VAMPYR, L'ATLANTIDE and so forth. EQUAL TIME for haters of that abominable opus.

THOS. E. RICHARDSON ESQ.
Morristown, NJ

Hating THE EXORCIST in the horror realm would seem somewhat akin to hating Mom & Apple Pie in the mundane world.

WANTED! More Readers Like

SCOTT MEYER
(Make-up By Scott Shumacher)

SERIAL BUFF

I certainly enjoyed your article on Judd Holdren's Capt. Video & Cody. I say this not because I enjoy reading about people who are dead (that didn't come out right) but I enjoy reading of the serials. Why not do more on the horror, mystery & sf serials?

WM. LAMPKIN
Jackson, Miss.

BRIEF . . . AND NO BEEF

Hey, ForJa, I loved your 5 Favorites!!!!! Your feature on Make-up Master was terrif. "55 Candles for Ray" was superbly presented—can't wait to see "60 Candles." Cover on 118 was a FANtastic Birthday Gift!

See what you made me do already—just talking about these things has turned me into a normal HUMAN!!!!!

DALE WATSON
Monroe, Mich.

WANTED! More Readers Like

DEBBIE STESLICKI

ANTI "DEATH RACE", PRO "ROLLERBALL"

Roger Corman is sadly mistaken in comparing a senselessly violent movie like DEATH RACE 2000 with a masterpiece like ROLLERBALL. The former was produced for the sake of blood & violence. It looked like some executives from New World Pictures sat down & said, "Let's make a movie with lots of gore, killing & naked women." The movie was an insult to the audience's intelligence and I could see nothing in the movie to make it successful. I think someone should tell those clowns at New World that I & others like me will not have this trash shoved down our throats. The violence in ROLLERBALL, however, is instrumental in demonstrating the point of what pro sports (like hockey & soccer) are headed for. This is the missing element Mr. Corman is forgetting to consider.

BRUCE NUGENT
E. Hartford, Conn.

It seemed to be that Corman, in producing Ib Melchior's vision of future car racing, was simply extrapolating the same sort of escalation of mayhem as in ROLLERBALL. I'm wondering now if "Killerbowl" will be made into a movie.—FJA

WANTED! More Readers Like

GODZILLA FAN CHRIS

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OUR COVER
She will be Guest of Honor at the 1976 Famous Monsters Convention. Who is she? Beautiful Ingrid Pitt. A Ken Kelly cover.

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FAMOUS MONSTERS OF FILMLAND

Incorporating MONSTER WORLD

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JANUARY 1976

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sparks fly & people die at the hands of the—

MAN MADE MONSTER

a famous monsters filmbook

lon chaney jr. lives again

TURN BACK the clock. The year is 1941. Jack Pierce, happily, is still alive, so the legendary make-up maestro will be in charge of the transformation of man into monster. And the famous John P. Fulton will be present to lend his expertise to the creation of the special effects sequences. Three men have written "The Electric Man" and it has been turned into a screen-play as a vehicle for the terror talents of—LON CHANEY JR.

electrifying role

It is the year Lon will score his greatest horror triumph as THE WOLF MAN and in his fear-filled future still lie his major roles as the Frankenstein Monster & Count Dracula. But first he will do THE MYSTERIOUS DR. R... as it was known prior to release. And some years later when the Mighty Atom had become the favorite villain, the fashionable new catalyst for the release of superscientific horror on a cowering world, it was released as ATOMIC MONSTER.

mad ad

When filmonster fans of 35 years ago picked up their daily papers and turned to the movie section, one day in 1941 they found an advertisement for a new scientifilm of which the following flashlines were typical TODAY!

Super-Science Creates a Titanic Terror
All of Nature's Furies Gathered in His Body!
Dealing DEATH & DESTRUCTION!

creepy cast

And the actors!

First & foremost there was Lionel Atwill

—The famous wooden-limbed one-armed inspector of SON OF FRANKENSTEIN.

—The heavy in VAMPIRE BAT with Fay Wray.

—Involved with Bela Lugosi & Carroll Borland & Lionel Barrymore in MARK OF THE VAMPIRE.

Then there was Frank Albertson, back from the trip to Mars he took in 1980 in the scientifilmusicomedy of 1930, JUST IMAGINE.

And Samuel S. Hinds, veteran of various villainies put upon him from the Poesque Pit & the Pendulum dungeon-torture at the heinous hands of Bela Lugosi in THE RAVEN to WEIRD WOMAN to SON OF DRACULA.

And for the distaff side, Anne Nagel, escapee from MYSTERY HOUSE who spent a BLACK FRIDAY with THE GREEN HORNET and was to be seen in THE INVISIBLE WOMAN.

and now, the story

Chapter 1
COCOON OF DEATH

A bus roars down the highway.

Perhaps its speed is imprudent for it is night and it is stormy. The wind howls, the rain lashes and the windshield wipers aren't quite up to the elements' demands.

Yes, in a moment more it can definitely be said that the velocity the bus is making is ill-advised for safety's sake, for suddenly the wheels hit an oil slick or a dip in the road—neither driver nor passengers will ever know—and there is a sickening swerve, a skid, and the vehicle is out of control, on a collision course with—Doom.

It would be a cliche to say the passengers never knew what hit them. Furthermore, it would be untrue. Unfortunately for the carload of men, women & children, for the last few moments of their life they were *painfully* aware of what hit them.

Death by electrocution is not a desirable way to die. In fact, the threat of it—to fry in the electric chair—is hoped, in the study of criminal psychology, to be a deterrent to murder.

A busload of innocent people die that night as the driver loses control of his steering wheel and he & his charges careen off the water-drenched road and into a tower.

A high-voltage tower.

There is a smash.

A crash.

Outcries of fear & pain.

Mercifully a few passengers are knocked unconscious by the collision but then the lethal wires snap from the poles, fall upon the metal body of the bus like evil electric eels and transmit their death charge to the hapless captives within.

Within a matter of moments, before the wheels of the stricken behemoth have even stopped spinning, all life within the bus has been exterminated.

Hearts have been shocked to a stop.

Blood has boiled.

Veins have burst.

The twisted metal structure encases a mass of smoking corpses.

It is a metallic coffin.

A machine turned morgue.

It is unthinkable there are any survivors. And yet . . .

Chapter 2
INCREDIBLE SURVIVOR

A miracle.

The high tension tentacles had snapped down from the tower, wrapped sinuously about the bus, transferred their lethal energy to the frail flesh-&-blood bodies which, not being robots, not automatons, not mechanical beings, could not withstand the electrical charge.

All of the passengers died—all but one.

Dan McCormick (LON CHANEY JR.) lived. Dan McCormick, carnival performer, better known in county fairs & sideshows thruout the land as *Dynamo Dan*.

The Electric Man.

Like the herpetologist constantly bitten by poisonous snakes and building up a tolerance to their venom, Dan has been so frequently exposed to huge electrical shocks that he has acquired a certain immunity to their destructive power.

He finds himself, following the fatal accident, not in the Hereafter but under observation in a General Hospital to which he had been ambulanced.

Feeling no ill effects from the normally fatal voltage he had received, Dan doesn't want to stay cooped up in his room a moment longer than necessary and is in the midst of a spirited tussle with his nurse, trying to wrest his pants away from her so he can dress himself and be gone, when he has a surprise visitor.

Chapter 3
THE ELECTRO-PHYSICIST

"Allow me to introduce myself," says Dr. John Lawrence (Samuel S. Hinds). "I specialize in electrical phenomena and your case interests me greatly. You're a very lucky man. I suppose you know: by rights you should be dead."

"Aw, heck, doctor," replies Dan, "I've had plenty of shocks. I do tricks for a living—sticking my hands into storage batteries, light sockets, having sparks jump between by hands and fingers . . . you know, stuff like that."

"Er, yes, well, but the electrical charge that killed your fellow passengers wasn't exactly 'stuff like that'—and that's what interests me: why you're alive and they're not. I wonder if you'd consent to come see me when you're released from the hospital? There're some questions I'd like to ask you. I'd appreciate it very much."

"Why, sure, doc, glad to oblige." And Dan is left looking at Dr. Lawrence's professional card, an address on the moors.

Fully recuperated from his harrowing death-defying experience, a few days later Dynamo Dan leaves the hospital and makes his way to Dr. Lawrence's home. The doctor gives him a warm welcome and there is a pleasant surprise in store for Dan in the person of the doctor's daughter June (Anne Nagel). Altho he doesn't know it then, there is also an unpleasant surprise in store in the person of Dr. Paul Regas (Lionel Atwill). Dr. Regas is perfectly affable at first; the sinister, fanatic side of his nature will only be revealed later.

Chapter 4
ANOTHER FAILURE

A buzzing, as of a billion angry bees, fills the laboratory as Dr. Lawrence enters it to find his assistant, Dr. Regas, engaged in an obsessive experiment.

A dead rabbit lies on the table. The inert furry creature is the focal point of a vortex of electricity.

The white-smocked scientist, his eyes shielded by padded glasses, cuts the power and the shrill whining dies.

He walks over to examine the object of his experiment.

Bitter disappointment sorrows his intent features.

Dr. Lawrence crosses the room to his dejected assistant, lays a commiserating hand on his shoulders. "Why don't you give it up, Paul?"

"Give it up?" Regas flares. "Never! It *will* work, John! I *know* it will work! Just give it time."

"But this theory of yours—it smacks more of black magic than science."

Regas stiffens. "I believe in my theory: electricity is life, life is electricity. Man can be motivated & controlled by electrical impulses supplied by the radioactivities of the electron—I'm certain of it. Eventually a race of supermen could be created, men whose only needs are electricity."

"Alright, Paul, I too believe we have only scratched the surface of the potentials of electricity. But let's leave it for tonight—what do you say?"

Reluctantly, Regas agrees, and together the two co-workers close up the lab for the night.

Chapter 5
HUMAN GUINEA PIG

Dr. Lawrence, with his kindly, persuasive personality, has talked the easy going Dan into remaining as his house guest for several days, during which time the doctor hopes to determine how Dan built up an immunity to a killing force of electricity that claimed other lives but spared his. "If I can analyze your case," he explains, "it might be possible in the future to save other lives."

It's not long before Dan has made friends with the doctor's daughter and also with the spunky little dog, Corky, the house pet. He also has the opportunity to get acquainted with Mark Adams (Frank Albertson), a likable newspaper reporter who dropped around to the house to interview him . . . but lingered out of romantic interest in June.

Dan is given daily "doses" of electricity by Dr. Lawrence to test certain responses. When the doctor is called to a medical convention in Chicago, he delegates his assistant to carry on the program.

It's the opportunity Regas has been waiting for. He is anxious to conduct some experiments of his own.

Dan, unaware that he is about to become the subject of an unauthorized & indeed unorthodox experiment, quiescently permits himself to be strapped to the vertical table in the lab, then it is lowered to a horizontal position.

Coiled wires are attached to his arms, metallic snakes in turn affixed to the tapering poles of great glass extrusions above him that form part

Climactic moment in **MAN MADE MONSTER** as the doctor loses control of his subject.

of a huge mechanism resembling a giant x-ray machine.

Confident no harm will come to him, Dan lays supine.

Dr. Regas positions the globular device above Dan's chest, switches on the current and gazes intently at his subject.

The result of the electrical charge is that Dan subsides into a faint.

Regas cuts the current, checks the heart beat & pulse beat of the passed out man.

Everything normal.

He removes the clamps and soon after Dan comes to. "Hey, what happened, doc?" he asks groggily.

"Nothing, my boy. You're just overtired. You simply dozed off for a moment."

Dan does not notice that on Regas' face there is a strange, triumphant smile . . .

Chapter 6
HANDS OF DEATH

Woman's intuition. A strong thing. An inexplicable thing. But often a right thing.

Alarm bells had begun to ring in June's feminine make-up, bells triggered by Dr. Regas' actions during her father's absence. But Mark, the young reporter, calmed her suspicions.

Unfortunately, he was wrong.

He would have shared June's anxiety had he seen Dan that first day he left the lab after Regas had experimented on him for, when Dan had encountered the playful pet, Corky, and had bent to pat the dog, a spark of electricity had arced from his fingertips and, frightened, Corky

A touching behind-the-scenes set attendant touches up Chaney's 70-pound rubber suit.

The Lurker in the Doorway—Lon Chaney Jr.

had run away howling, his tail between his legs.

Dan was puzzled . . . but he was not the brightest of men so he dismissed the incident from his mind.

But there were others.

The curious case of the fishbowl.

As Dan neared it, another streak of electricity leapt from his hand.

Experimentally, he dipped his hands into the fishbowl.

There was an instantaneous reaction with the water.

The goldfish curled up & died!

Chapter 7
THE WALKING DEAD

Stronger experiments, ever stronger. In Dr. Lawrence's absence, Dr. Regas' scientific zeal exceeds itself and he takes advantage of the situation to go far beyond what his employer ever intended.

Regas keeps a notebook with a set of notes reflecting the true results of his private experiments, a false set of accounts for the eyes of Dr. Lawrence.

Had anyone seen the genuine notes, they would have been horrified:

I have made the life substitute.

McCormick is now, in effect, a walking dead man.

He is completely dependent on electricity for strength.

Tonight I shall complete my experiment, I WILL GIVE HIM THE COMPLETE CHARGE!

But, inconveniently, Dr. Lawrence returns home that day.

He is greeted by a worried daughter.

"Daddy, something strange has been going on while you've been gone."

"Strange? Whatever do you mean, dear?"

"It's Dan. I'm worried about him. Somehow he seems to have . . . changed."

At this moment Dan enters the room. "Talking about me?" he asks.

Dr. Lawrence observes him obliquely. "How are you feeling?" he asks. "Any side effects from the experiments?"

"Feeling? Oh, I'm just fine," Dan cheerfully responds.

Her father passes a knowing look to June as tho to say "I told you so" but she is obviously not convinced.

Dr. Regas enters the room, welcomes Dr. Lawrence back. "Everything has been proceeding splendidly," he reports. "You will want to examine my notes at your leisure."

"Good," the doctor agrees.

"Can you come with me now, Dan?" Regas asks.

"Of course, doc," Dan complies.

He would not have been so compliant had he had any inkling of what Regas had in mind.

Chapter 8
DRUGGED

"You're cooped up here too much around the house," Mark tells June. "So much exposure to scientific experiments isn't good for a girl. How about letting me take you out tonight? I'd like to try a little experiment of my own."

Sensing the "experiment" the young reporter has in mind is a romantic one, and not being averse to being his subject, June readily agrees.

It is the opportunity Regas has been waiting for.

But one thing stands in his way.

Dr. Lawrence!

Dr. Lawrence would never sanction what he was doing on his own.

Lawrence is the typical, cautious scientist, the careful, methodical, Dr. Ehrlich type, willing to take the time to make 605 experiments in

Dazed & weakened "Dynamo Man" McCormick flexes his hands following the electrical charge administered to him by the experimenter, Dr. Regas (Lionel Atwill).

order to be successful on the 606th try.

Regas is impatient, anxious for immediate results.

Bright flames burn in his brain and urge him on to reckless actions.

The means, he feels, justify the ends.

The means, in this instance, is a sleeping pill.

The end, a dormant Dr. Lawrence, unable to say nay to Regas, unable to interfere with his final experiment.

Unseen, Regas slips the somnolence-inducing pill into Lawrence's milk. And when the good doctor has his nightly glass, it is not long before a strange lassitude overtakes him.

Dr. Lawrence is in the laboratory examining a blood sample on a slide beneath a microscope when the drug-induced weariness suddenly threatens to overwhelm his senses. "I . . . I don't know what's the matter with me," he says, straightening up dizzily. "I suddenly feel faint."

With oily pseudo-concern, Regas conjectures: "You've overtaxed yourself, John. The convention & all . . . Why don't you go upstairs and lie down for awhile? Do you a world of good. I can carry on here."

"I think I will," Lawrence agrees, and heads for his bedroom. A short while later he is fast asleep.

And when, shortly thereafter, Jane & Mark leave for their date, Dr. Regas is to all intents & purposes alone in the house except for Dan.

And Dan is due for his date with destiny.

Chapter 9
THE ULTIMATE EXPERIMENT

Regas prepares Dan for the culminating treatment.

It will prove to be a fulminating one as all the forces of a thunder & lightning storm are condensed in the powerful machinery and then loosed in the laboratory.

Just prior to the experiment, Dan sat unsuspectingly on the edge of the laboratory table. Regas spoke to him reassuringly as he moved about the lab, the spider spinning its web for the unwary fly.

"You don't mind these treatments, do you, Dan?"

"Oh, no, doctor! I *like* them. They make me

[illegible] again. An yes. Well, I've a permi[illegible]

[illegible]

[illegible]

spark

But first — Dan dies

Chapter II
ELECTRICAL LAZARUS

[illegible] Dr. Lawrence

[illegible]

[illegible]

electrical supply

doesn't know about it

[illegible]

hands begin to glow

[illegible]

A phosphorescent luminosity enclosing his

[illegible] him to carry to [illegible]

[illegible]

Chapter I
[illegible] OF BLASPHEMY

The machinery has [illegible] crowned his creation

Dr. Reges turns it [illegible]

[illegible]

Dan McCormick

Dynamo Dan

[illegible]

And the potency [illegible]

And it disturbs him

[illegible]

Blood hands

[illegible]

Chapter 12
[illegible]

[illegible]

[illegible] of the

[illegible]

before him, but the shell of a human being, a

being

derer' The man who has created the greatest

hands of one sta[illegible] born old uncomprehending fool

Dan [illegible]

Chapter 13
A DOCTOR DIES

Once Dan was a kindhearted human being

To kill another person would have been completely repugnant to him, alien to his nature

But now he has no will of his own

His brain has become an electric box and Dr Regas holds the key to it When Regas commands Dan obeys

He obeys now

Like a juggernaut of doom, he strides toward the terrified Lawrence

Seizes him

Grips his struggling body by the throat

Squeezes

There is a sickening crack

The white-haired doctor's form goes limp lifeless

The Electric Man has killed him!

Chapter 14
STRANGE CONFESSION

Regas acts at once

Hastily he removes one of Dan's rubber gloves, hands him an electrode "We've got to get some of this electricity out of you," he mutters to himself

The power drains back into the machine

Regas turns to the stupified Dan. "You killed him," he says. "You killed Dr Lawrence Remember that When anybody asks you what happened you'll remember nothing except what I'm telling you you killed him

And, under post-hypnotic control that is exactly what Dan tells the police when they arrive to find Dr Lawrence's dead bod.

The newspapers carry the headline

KILLED HIM

Dan readily confesses to Dr Lawrence's murder Only strangely he cannot say why he did it There is no apparent motive

Dr Regas is no help

But June doesn't believe Dan capable of having killed her father She knows he had no reason. And she believes she knows him well enough to know it was not within his nature to senselessly kill

She goes to the District Attorney with her feelings. "Mr Stanley," she states flatly Dan didn't kill my father

The D A is not sympathetic. "He's signing a statement that he did, he replies coldly "That's good enough for my office under the circumstances"

"But he couldn't be guilty!" June persists I know him. He couldn't kill anything anybody He was kind & gentle & Something has happened to change him completely Something terrible

Miss Lawrence, I give you my word that I will do everything in my power to determine Mr McCormick's innocence or guilt

"Then start she begs, by investigating Dr Regas Find out if he actually followed my father's instructions in the laboratory

Have you any reason to believe he didn't? That there was anything irregular"

"Nothing I could prove. But I have this terrible feeling This terrible strong feeling that Dr Regas is behind it that he has done something wrong "

The next day the D A & chief of police make a call on Dr Regas

Chapter 15
THE VERDICT

Dr Regas had been expecting an official visit and is prepared for the questioning "Dr Lawrence was trying to determine the cause of McCormick's immunity to electricity to see if he could discover why it was that the others died in the bus accident but young Dan escaped electrocution

Dan's suit is caught in the barbed wire! A rip and it'll be R.I.P for him!

Walking the Last Mile. (It's called the Last Mile because a few feet can seem that long when you're headed toward the gas chamber, the hangman's noose or — as in this case — the electric chair

And this treatment, did it cause any change in McCormick?

It's the opening Regas is waiting for. "Why, yes. I'm afraid I'd have to say he became irritable — unpredictably moody."

The officials leave, satisfied.

Meanwhile, at the coroner's inquest, a visible change has taken place in Dan.

A man deprived of food for a week loses weight. And so it was with Dan. His system is now dependent on electricity for "sustenance." Without it he becomes like a starving man.

Denied the electricity his body now requires for survival, he has begun visibly to age.

At the trial, for one mad moment during his examination by psychiatrists, he almost breaks the Svengali-like thrall cast upon him by the evil Dr. Regas as he leaps from his chair and a cry of "No!" escapes his lips. But when his eyes meet Regas' stare, the hypnotic compulsion is reinforced and he repeats helplessly: "I killed Dr. Lawrence."

Called to the witness stand, Dr. Regas is damning in his "evidence." He lies under oath: "When I returned to the laboratory I found Dan Mr. McCormick standing over the dead body of my benefactor, Dr. Lawrence." He just keeps repeating: "I killed him — I killed him."

The jury does not deliberate long. Though no motive has been advanced for the murder, the murderer has clearly confessed and so the foreman's verdict is not unexpected:

"We, the jury, find the defendant guilty as charged."

The punishment meted out by the judge is ironic:

Dan is sentenced to die in the electric chair.

Chapter 16
THE DEATH CHAIR

June & Mark still believe in Dan's innocence but are powerless to prevent his execution.

On the appointed day, Dan is so weak from having long been without the power required by his body that two guards have to carry him into the execution chamber.

He is a changed man from the McCormick who had been riding the bus that fatal night. That Dan had been a *young* man: healthy, happy; this Dan is inexplicably aged: his hair gone prematurely white, his face wrinkled & cracked like

Mad Doctor Lione Atwill checks heartbeat of near-death 'Dynamo Dan.

a dried mudpie. No one understands it (Except of course, Dr Regas.

The fatal moment arrives

Dan, already more than half dead, has no strength left to resist as he is strapped into the death chair His warders silently wish that all condemned men were so docile Too many go to their deaths screaming like banshees, bawling like babies

McCormick, thinks one *is more like a zombie*

But the zombie will dance like a puppet on a string when the current surges thru his body

The guard knifes the switch

The prison lights dim

Jolt 1

In the prison's generator room, the dials on the power indicator jump again

Jolt 2!

Condemned mem rarely withstand more than 3 jolts.

Jolt 3

Chapter 17
EXECUTION EXTRAORDINARY

But Dan McCormick does not die!

With each surge of power comes a purge of his debilitating weakness

The death-dealing volts only make him stronger

The door of the death chamber smashes open and there stands a sight to make strong men die of fright.

A living *glowing* deadman!

One of the guards makes a fatal mistake: he tries to grab Dan Dan grabs him instead and in a moment he is dead

Electrocuted

Killed by the lethal hands of Dan McCormick

The prison alarm sounds

Guards come rushing only to find the warden a hostage In fear & trembling for his life, the warden walks stiffly in front of this phantasmal apparition He dares not run for he knows he would be instantly executed by Dan and his hands of death

Dan gets as far as the front gate of the prison, which he finds blocked. His solution is to point a finger at the lock

The lock sparks!

Flares up!

Begins to melt

MAD DOCTOR REGAS

Disintegrates

And Dan directs the warden to precede him and the pair walks, unhampered thru the prison gates

The nextime the warden is seen he is dead

Found with his neck broken.

And a fisherman later found the same way throttled to death his hip boots taken

A bewildered man hides in the woods until a haywagon approaches his hiding place a wagon filled with gay young people on a hayride

But he finds he couldn't call to them because the electricity has burned out his vocal cords so he steps out into the road instead, in front of the wagon and throws up his hands to attract attention

A bolt of lightning leaps between him & the horses

The frightened driver lashes out at Dan with a whip

Dan grabs the tip of the whip to prevent himself from being struck and a bolt of electricity travels thru the whip and electrocutes the driver!

The partymakers jump off the wagon fleeing in fright

The horses bolt

Dan grabs the wagon but lets go as his hands set it on fire

The wagon plunges over a cliff in flames!

Chapter 18
THE FATE OF DR. REGAS

Meanwhile, Mark & the police are heading for the Lawrence house, where June is already in her father's laboratory, searching for some evidence to substantiate her suspicions about Dr. Regas.

Just as June discovers the real records of Regas' experiment, she is surprised by the madman himself.

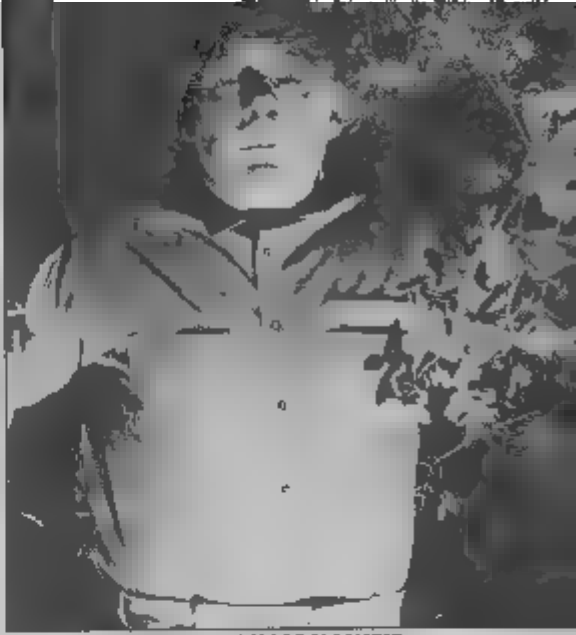
"You're responsible for my father's death!" June accuses. "You sent Dan to the electric chair!"

Regas does not bother to deny the accusation. "Yes, I let Dan go to the electric chair. I wanted to see what would happen. And soon he will return to me and I will show the scientists of the world what I, Paul Regas, have accomplished."

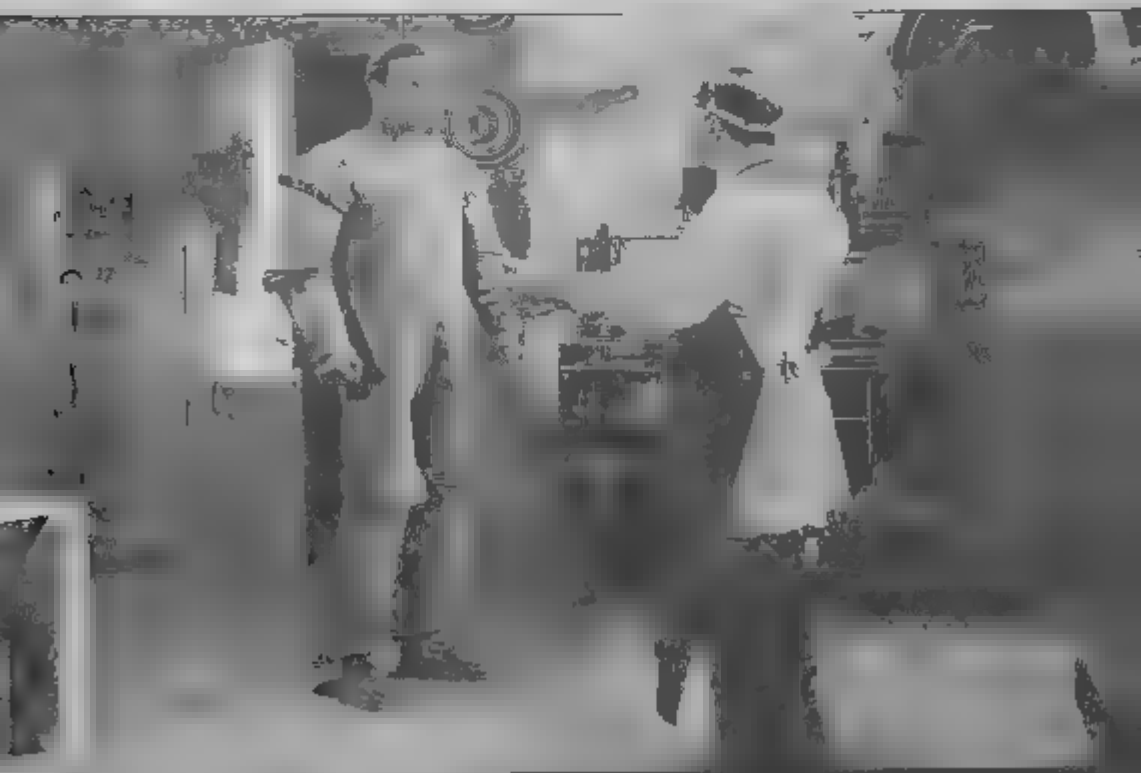
A mad gleam comes into Regas' eye.

"Women... are they not notoriously more sensitive to electric stimuli than men? He will ex[illegible]"

He forces her against the upright table, straps her [illegible]



MAN MADE MONSTER



The Human Dynamo (you should pardon the [illegible]

Rare Shot! Cosmetic Wizard JACK PIERCE putting final touches to Chaney's make-up, which consisted of a caked mixture of cotton, oil, grease & face powder

At this moment, Dan bursts into the room. The scene is familiar to him. He instantly comprehends Regas' intent.

And is enraged.

He moves toward the girl, to free her.

"Stop, Dan!" Regas commands. "Don't you realize if you touch her you'll kill her? Stop, I say, or I'll take your power away."

Dan turns his attention toward the raving madman.

Regas cowers back in fear, realizing he has lost control over his "creation." He has become a modernday Dr. Frankenstein whose creature is turning against him.

Regas runs for his life.

Locks himself in a closet.

Holds onto the door by the *metal knob.*

Dan takes hold of the doorknob from the opposite side.

And when he rips the door off its hinges, an electrocuted Regas falls dead at his feet.

Chapter 19
PHANTOM IN THE NIGHT

Dan now turns his attention to June.

He approaches her with the intention of releasing her from the operating table, when he suddenly remembers that his touch would kill her.

So he puts on the rubber suit before breaking the straps & clamps that bind her.

He takes her into his arms and just at that moment the distant sound of police sirens is heard.

Dan starts toward the door to flee.

"Don't!" June pleads with him. "I can prove now you're innocent. Don't run away. What's been done to you can surely be undone."

But Dan's brain is too bewildered by the events of the past few hours and he decides to seek safety, taking June with him.

She faints in his arms.

He carries her toward the moors.

The police arrive at the lab.

They find the body of the mad scientist.

"Regas!" Mark identifies him.

"Electrocuted!" observes the D.A. "Motor mick did this! He can't be far away!"

They run out into the night.

Bobbing in the distance is a strange sight, something like a legendary ball of lightning.

It is Dan's head.

Dan is in a daze.

He is walking as though in a trance.

June is struggling to get free.

But Dan is too powerful for her.

She cannot escape.

Meanwhile Mark & the other men have come to a stop about a hundred feet away from Dan, con-

you'll love this vampire

INGRID PITT

Convention Guest of Honor

CARMILLA the Vampire. W[illegible] her autograph, watch out [illegible]

MARCALLA the Vampire. If she looks suspiciously like our GUEST OF HONOR, you guessed it, she's [illegible]

[illegible] the doctor, Fardy Mayne.

Russian

She studied stage acting and attend[illegible] the movie training school in East Berlin

When she came to the USA she lived for a time Greenwich village

Later traveled 4000 miles, driving her own car, and lived 8 months with Indians on Navajo and Sioux reservations "Their philosophy interested me very much

Made a movie in the Philippines but unfortunately it was never released However she earned enough money from her appearance in the picture that she was able to travel to Spain where she wrote, produced, directed & acted in a TV series

The multi-talented Ms. Pitt has also had some books published

Those of you attending the Convention will have the opportunity to ask her other questions yourself

In the meantime

the vampire lovers

Here's a Filmbookette on her best-known movie THE VAMPIRE LOVERS

Karnstein castle of evil, breeding ground *bleeding* ground of horrendous horrors. Nightly the undead members of the Karnstein family rise from their dark dark entombment to walk the night When the sister of Baron Hartog becomes one of their victims, he sets himself a Mission Macabre and before the cock crows at dawn the Karnstein vampires have been dispatched to hell with stakes thru their evil hearts

But *one* undead escapes The vampirina Mircalla (INGRID PITT) Years later she is introduced in high society as Marcilla, a woman of mystery Like a magnet, she attracts the General (PETER CUSHING) and his daughter Laura Pippa Steele

During the party the Countess (Dawn Adams) is called away by a sinister Man in Black Marcilla remains in the house as a guest and in the ensuing days spends more & more time with Laura who inexplicably becomes pale to the point of pain

Eventually Laura dies, her corpse bled white as the sheet of death drawn over her face And Marcilla vanishes

twins of terror?

The scene shifts to the nearby Morton mansion, where the Man in Black reappears from time to time. Also the Countess and her "niece" Carmilla (also INGRID PITT). Carmilla incredibly resembles Marcilla but no they're not twins it's a matter of reincarnation. Carmilla quickly strikes up a friendship with Roger Morton's daughter Emma which soon degenerates to a *friendship*. Emma's anemic condition so disturbs the butler that he pleads with the Governess of the house (Kate O'Mara) to contact a

Now who would want to ward off the epitome of loveliness? PITY! she's a vampirina.

doctor but she too is secretly under Carmilla's influence. Finally, in desperation, the butler himself contacts a doctor (Ferdy Mayne of FEARLESS VAMPIRE KILLERS fame) whose reward for attempting to help is *death* from the attack of a vampire.

Carmilla turns the butler too into a kind of zombie, slave to her will.

carmilla's fate

Returning home, Mr. Morton is shocked by the tragedies in his absence and calls in Baron Hartog, a far-famed vampire detector. A concerted effort is now made to track down the grave of Marcella Karnstein. At the graveside the baron orders the coffin exhumed.

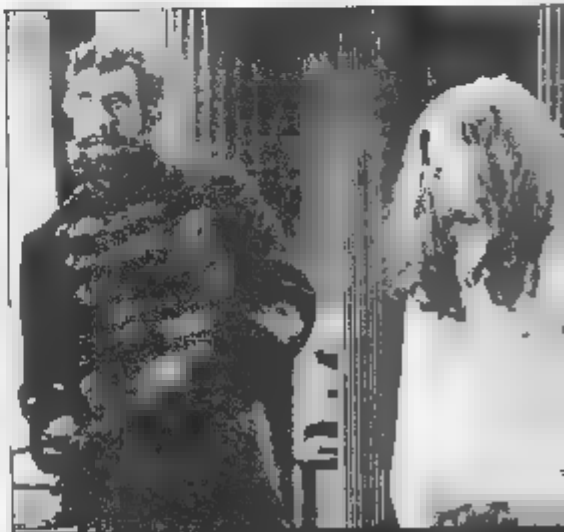
A stake is driven into the heart of the living dead body of Carmilla Marcella.

To make doubly sure the blasphemous being is dead, Peter Cushing, the general, beheads the horrid creature with a sword!

It's the end of the triple threat vampirina.

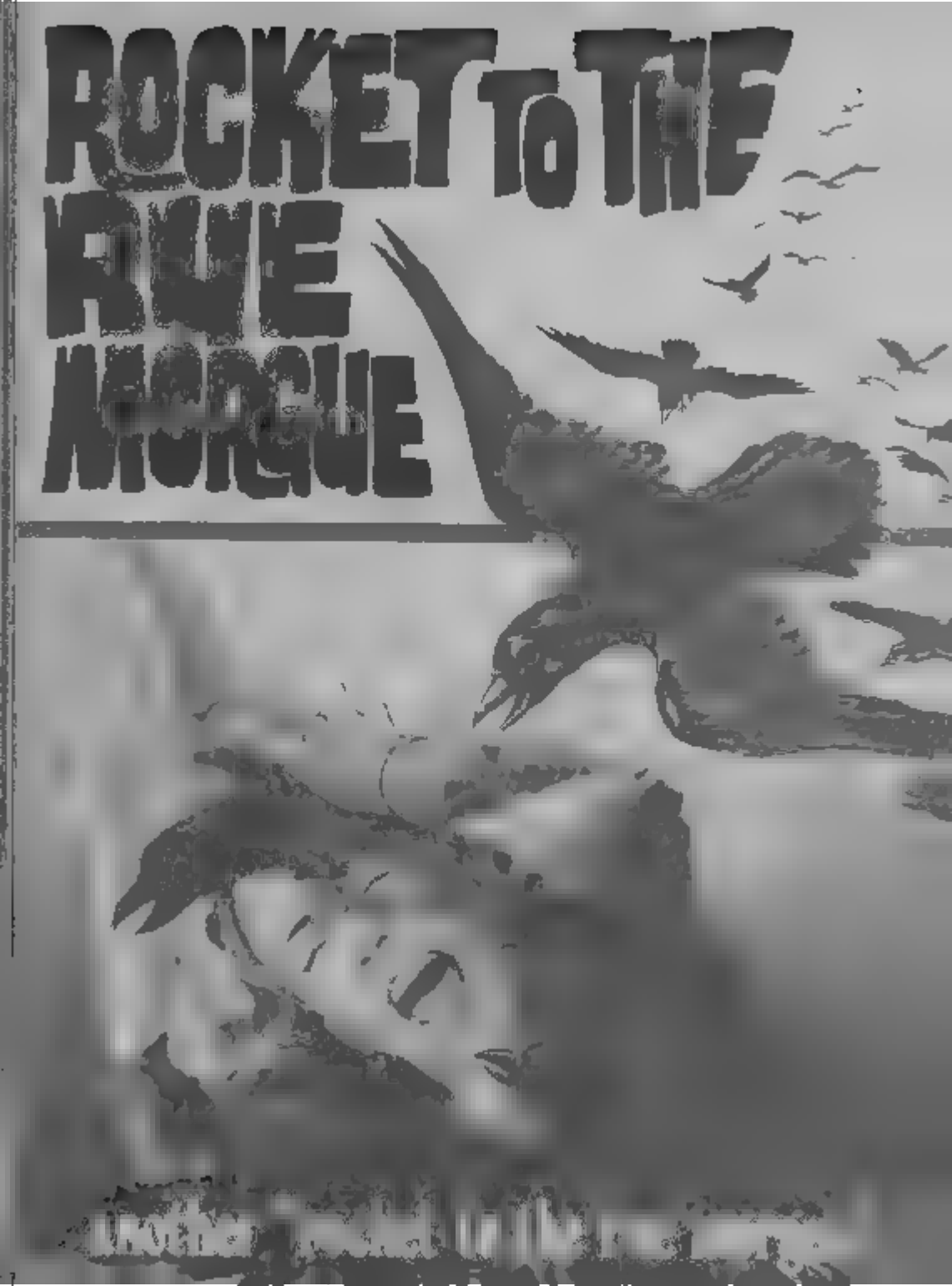
But what of the Man in Black? Will he be back? You'd almost forgotten him, hadn't you? When last seen, he was riding away from the rising sun on a horse, a glare of hatred distorting his features.

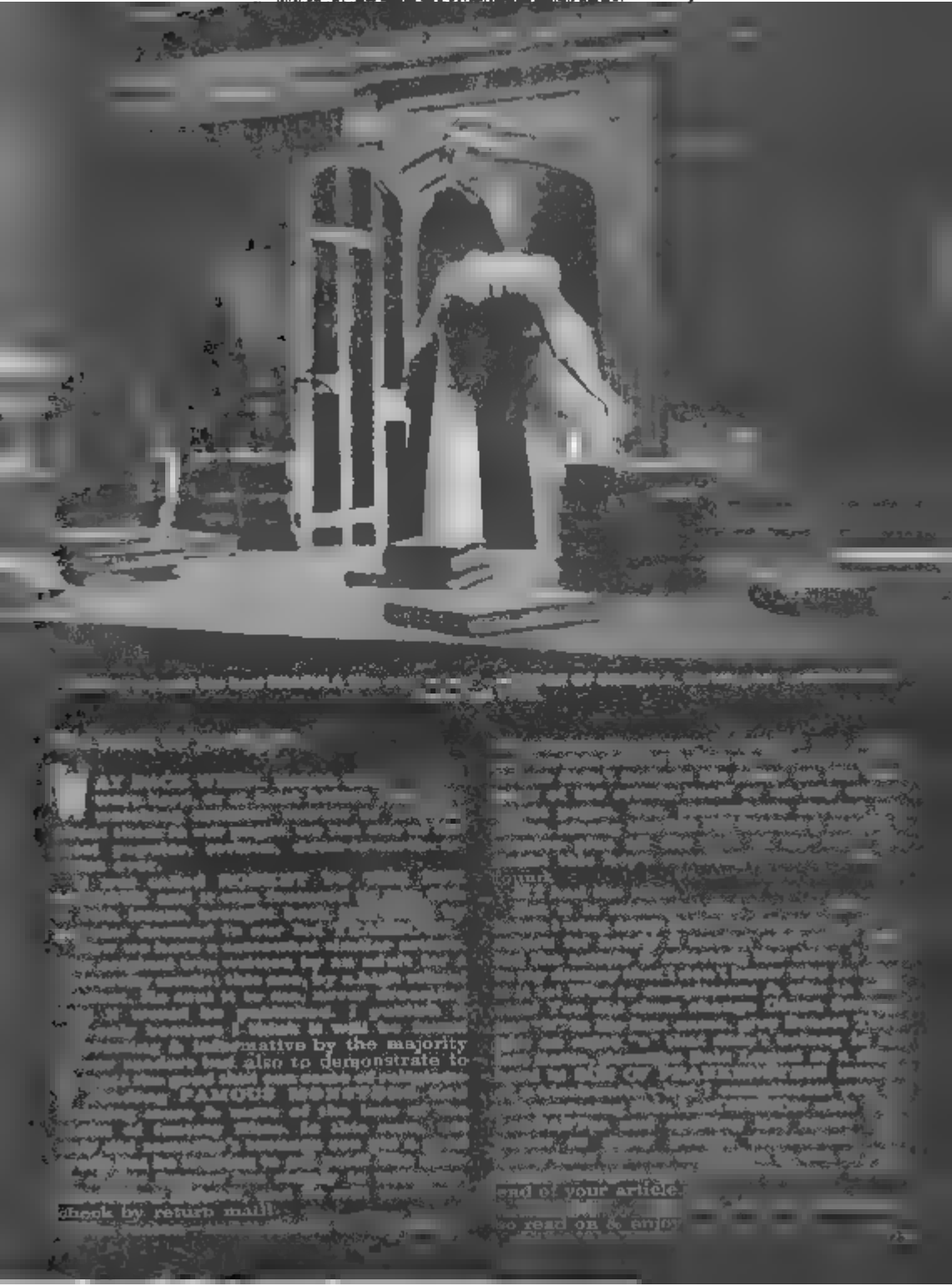
END



Believe us, it took every trick in the Make-up Artist's Bag to make INGRID PITT look like this Old Hag in Carmilla's BRACHIA. Lucky Attendees at the Second Annual FAMOUS MONSTERS FUNCON will see with their own eyes how Beautiful She Really is.

ROCKET TO THE RUE MORGUE




native by the majority
also to demonstrate to
FAMOUS
end of your article
check by return mail!
read on & enjoy

The visitor in THE DAY THE EARTH STOOD STILL (20th-Fox 1951) was humanoid, superintelligent & possessed of almost divine powers." Gerti Rocha Martin.)

the sound of dracula

Horror is a perennia. It wil always exist When motion pictures were invented they became a reflection of this horror even more so after the adoption of sound

The sound horror film proper starts with DRACULA (1931). Made by Universal, it was actually a film version of the play version of 1897 by Peggy Webling It soon became the highest grossing film of Universal's output for that year

Another horror film was planned. This time the property was M. W Shelley's *Frankenstein*. The film was given a (for that time) quite literate script and imaginative treatment. Its greatest assets were Jack Pierce's classic make-up, the sensitive performance of Boris Karloff as the Monster but most of all the direction of James Whale Whale is acknowledged as the best man to have directed FRANKENSTEIN He gave it just the right mixture of horror and a sort of tongue-in-cheek feeling

the golden age

In these two films we find the epitome of classic horror We may well ask why have the classics remained so popular? Forrest J Ackerman, editor of FAMOUS MONSTERS OF FILMLAND a magazine devoted to screen horror has this to say "The 1930's was the Golden Age of horror There were several masters of the genre born at once" The films were taken seriously then As a matter of fact children were generally not allowed to see them. The two films were well made & entertaining. Moreover, there was an enormous audience for this type film The Depression was a grim reality in 1931. People wanted to escape from the real world. Horror films provided the greatest escape available they were the farthest from reality Thus, as well as the quality of the films, make these two classics so well remembered

The films set off what is known as the Golden Age of Horror Suddenly horror films were big money Other studios began producing them although Universal remained the king

Paramount revived RL Stevenson's DR JEKYLL & MR HYDE in 1931 The film was a Class-A production no expense spared and it shows. The sets are lavish, the script literate & interesting The special effects involved in Jekyll's transformation deserve special mention Making a subtle use of different colored make-ups & color transparencies, the change is effected with no dissolves or cuts It is quite believable and shocks even the most skeptical viewer

Universal, after FRANKENSTEIN, produced MURDERS IN THE RUE MORGUE The story quite different from EA Poe's original, tells of Dr Mirakle (Bela Lugosi) disciple of Darwin, who tries to prove man's link to ape by injecting gorilla's blood into kidnapped prostitutes The gorilla kills him in the end

height of horror

In 1932, MGM produced what is possibly the most horrible of all horror films Directed by Tod Browning known for his films with Lon Chaney Sr, it was titled FREAKS. According to Dennis Gifford FREAKS remains unique the extension of the Quasimodo syndrome, the fascination of deformity taken to the nth degree because there are such things Indeed there are The film tells the story of Cleopatra a beautiful trapeze artist Olga Baclanova who marries a midget in the side show when she discovers he has financial possibilities, then poisons him almost to the point of death. The freaks band together to exact a horrible revenge They crudely operate, mutilating her face and cutting off both her legs. She becomes another freak a human hen Apart from the grim story what up-

Were your parents [illegible] up? When FRANKENSTEIN MEETS THE WOLF MAN opened at the Fox Theater in St. Louis in 1943 (Universal Studios) [illegible] it [illegible] was a blind groping creature with no lines and Chaney Jr. played Lawrence Talbot unfortunate werewolf

[illegible] audiences was that [illegible] real freaks in the film. People like [illegible] as long as it is not too real.

boris box office

Boris Karloff was suddenly big money. After FRANKENSTEIN he played the mute butler in THE OLD DARK [illegible] HOUSE (1932) and [illegible] title character [illegible] THE MUMMY (1932), another great make-up job by Jack Pierce. Other films of this period were [illegible] ISLAND OF LOST SOULS [illegible] THE MYSTERY OF THE WAX MUSEUM [illegible] THE MOST DANGEROUS GAME [illegible]

[illegible] KONG was made. Kong, a 50-foot [illegible] was really 18 inches high, a rubber [illegible]. The animation [illegible] works best as [illegible] fantasy rather than a straight horror film. Audiences couldn't get enough of the film, keeping it in New York long after it should have left on its first run.

Then followed THE INVISIBLE MAN (1933) and THE BLACK CAT [illegible]

In 1935 the first sequel to FRANKENSTEIN was made. The film, THE BRIDE OF FRANK

Boris Karloff as the m[illegible] HOUSE (Universal 1932)

Dr Moreau (Charles Laughton) gives sinister instruction to one of the forced-evolution monimals on the ISLAND OF LOST SOULS, Paramount 1933

FRANKENSTEIN remains the best of the series, due to high production values, fine acting and, of course the outstanding direction of James Whale. A new doctor was added, man Dr Pretorius Ernest Thesiger who has his own theories on the creation of life He convinces Henry Frankenstein Colin Clive) to combine his theories to create a mate for the Monster Boris Karloff who has, to our not-too-great surprise, survived the fire in the previous film. At the end of the film the Monster disillusioned when his intended Elsa Lanchester) screams in his face, blows the lab himself Dr Pretorius and his mate to Kingdom Come

the decline of frankenstein

Let us now examine the rest of the Frankenstein series. It is representative of what gradually happened in the industry In 1939 the most elaborate, expensive & lengthy FRANKENSTEIN film, SON OF FRANKENSTEIN 1939) was made by Universal This film was the start of the second Universal horror cycle. James Whale was no longer associated with the series Since a new director was taking over the film has a different style The director of SON was Rowland V Lee The script left several inconsistencies in the story The lab which in the first two films was some distance from Castle Frankenstein, now was on the property and intact, ex [illegible] was a bubbling sulphur pit, never mentioned before.

Inconsistencies aside the film is still the second best of the Karloff trilogy and the whole series. The cast included Basil Rathbone as Wolf von Frankenstein and Lionel Atwill was the local inspector The Monster himself was changed He had gained the ability to speak in BRIDE but lost it here with no explanation He was also less human than a robot, but not much

This was the beginning of the downfall of the character Within the next few films he would be hardly more than an animated prop " The film was also the last in which Karloff appeared as the Monster The film had for all its advantages, considerably less imagination than its predecessors, and this was the beginning of a cycle

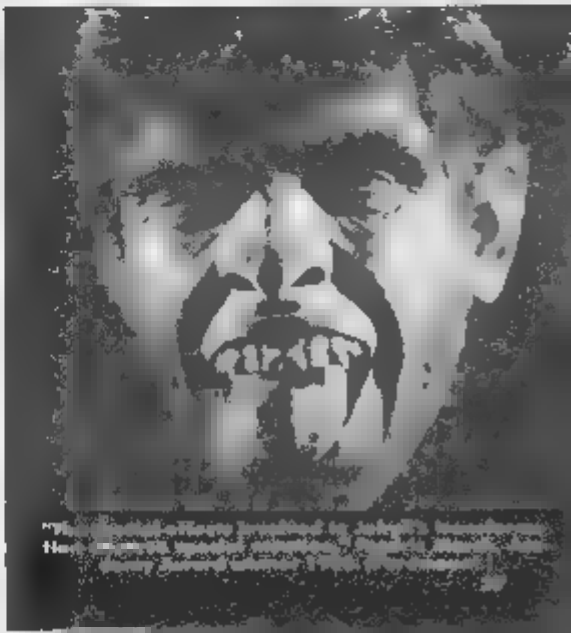
The only way was down Down it went, fast At the end of SON the monster is knocked into the sulphur pit But the box office demanded [illegible] FRANKENSTEIN (1942) The monster was played by Lon Chaney Jr son of the famous

REGAN! *THE EXORCIST!* LINDA BLAIR NOFSED! (Warner Bros. 1974

silent star. His characterization made the creature a lumbering brute, a murderous moron. The story was unremarkable, with the monster's brain being replaced by the second son of Frankenstein, Ludwig, with that of Ygor, Bela Lugosi, a demented shepherd first seen in SON OF FRANKENSTEIN. Unfortunately, Ygor's blood type does not feed the monster's sensory nerves and he becomes blind. He starts a lab fire and is burned up, for a while at least.

as frank sank

The next film is even worse. Universal decided one monster was not enough, so they doubled up. The next films would use a plethora of famous monsters. The first was FRANKENSTEIN MEETS THE WOLF MAN. The Wolf Man was first seen in 1941. He was Lawrence Talbot, an unfortunate who is bitten by a werewolf and turns into one himself. FRANKENSTEIN MEETS THE WOLF MAN used the Monster in the worst way: a blind groping creature with no lines. In the end he is trapped by a flood and encased in ice.



This 50-foot gor illa in the film was only 18 inches high, a rubber mask covered by rabbit fur. Below shows armature made [illegible] of Kong without his fur coat. Kong in action in New York at the [illegible] of the original release. RKO 1933

The next two films, HOUSE OF FRANK[illegible]STEIN & HOUSE OF DRACULA [illegible]45 were the worst. Although none of th[illegible] [illegible] completely [illegible] watch. Th[illegible] Dracula, the Wolf Man, a ma[illegible] Karloff in the former and a hunchbacked assistant. The Monster was played by Glenn S[illegible] an improvement on Chaney because h[illegible] coached by Karloff in the part.

Universal finally lam[illegible] AB BOTT & COSTELLO M[illegible] FRANKENSTEIN 1948. Most horror fans on hearing th[illegible] react very negatively. But the film [illegible] a respectful look at pa[illegible] accurate y funny. [illegible]

[illegible] are in making horror films. Due to WW[illegible] he horrors it brought, people were not interested in seeing horror films. As a result Hollywood quit making them and they would never be the same.

sci-fi on the scene

In the 1950's a new school of film sprang up, [illegible] ence fiction film. I[illegible] more than any film [illegible]

more than 40 science fiction films were made. As in anything, some were very good, some very bad, the majority somewhere in between. They all play on the fears of the day. Atomic devastation (people suddenly realized that the whole world could easily be destroyed), mutations, dehumanization and a gigantic case of xenomorphia brought on by the flying saucer craze. Enemies could now attack from other worlds. We will cover some of the best of the genre here.

Producer George Pal in 1950 produced DESTINATION MOON. It serves very well as an example of the way films played on the underlying anxieties of a society. The film concerns a race between ourselves and an unnamed foreign power (understated but quite probably Russia) to reach the moon. The film is overshadowed by a feeling of foreign sabotage & deceit. "Although the makers tries to stay apolitical, the realities of the Cold War creep into its plot with some very definite statements about the responsibilities of America to reach the moon first. ("Whoever conquers the moon will control the Earth.")

George Pal again entered the genre in 1951 with WHEN WORLDS COLLIDE. The Earth is in danger of impending doom by collision with the planet Bedlus. Survival of the human race depends on the safe removal of 40 selects to a

"MEL BROOKS' YOUNG FRANKENSTEIN. Ackerman owed it." 1974, 20th-Fox

A&C MEET FRANK, Universal 1948. "A [illegible]

all part of humanity
ventative of each type

TH NO. 1951) Based on JW Campbell Jr

vine powers He comes in a very saucerlike

hammer hits

ariel acrobatics

theme from *The Tempest* Prospero

the witchcraft of hitchcraft

In 1960 Alfred Hitchcock produced his first of two horror films PSYCHO The film dealt with a very real fear of people the fear of insanity Several scenes remain in the memory the murder of Janet Leigh in the shower which must surely rate as a classic scene. Also, the revelation of Norman's insanity and the first awful view of the face of his mother's corpse

In 1963 Hitchcock made THE BIRDS. This film dwelt on the fear of birds In Bodega Bay California, all the birds suddenly turn against people attacking children and killing at least one person a farmer whose eyes are pecked out Both films are classics Except for Hitchcock virtually no horror films were made in the 60's

p & g – plenty gory

The 70's show one trend above others the school of film I call 'blood & guts.' The best example of this type film is Andy Warhol's FRANKENSTEIN (1974). The film shows the good doctor actually stitching up an unidentified piece of flesh And that is one of the more restrained parts of the film

There are exceptions. Many films do not depend on gore for their thrills. But the most famous horror film of this decade does It is, of course, THE EXORCIST (1975). The film deals with demonic possession of a 12-year-old girl It depends on shocking its audience with foul language & acting and great special effects Unfortunately it is short on plot & good acting

Recently I had the pleasure of interviewing Forrest J Ackerman the editor of a fine periodical FAMOUS MONSTERS OF FILMLAND [illegible] seen almost every film made of this type. He believes, as I do that horror films touch something deep in us all something never lost, even in adulthood It is a sense of wonder an unsophisticated boyish usually denied in all the things one sees. He doesn't think much of the blood & guts films, thinks they go overboard "They go beyond horror become nauseating When they hand you a barf bag at the theater it's time to stop." In general, he likes the new films, the ones worth seeing Mel Brooks, basically a comedy producer recently came out with a spoof on the horror films of the 30's & 40's YOUNG FRANKENSTEIN (1974) It is a loving look at those films and Ackerman loved it However he is not in favor of making fun of those films

As long as human beings exist, so will horror Ever after the movie industry ends, as it is likely to do soon, horror will live on. But as long as film exists as long as people like to be scared with no danger to themselves indeed as long as man has an imagination, the horror film will survive

creepy question

Editor FJA speaking

The towering intellect of Lon Chaney Jr. [illegible] up in smoke in GHOST OF FRANKENSTEIN (Universal 1942)

I hope this isn't a case of curiosity killing the bat but I said at the beginning of this article there was a major mystery that I would like clear up

I wonder if you felt the same as you read about the period in the 60's

The author said "Except for Hitchcock virtually no horror films were made in the 60's

A bell in my brain went *boinnnggg* when I read that statement

"Virtually no horror film films in the 60's?" Then what was I writing about for 10 years in FM I asked myself Did the magazine dwell for a decade on little else other than horror films of the preceeding half century?

I couldn't believe it

I assigned my assistant of the task of making a quick check on 1960 titles He came up with 16 without much difficulty With little difficulty I matched him What about the following

titles? Wouldn't you agree most of them were horror films? And they all played in the 60's. Sure, a few like FANTASTIC VOYAGE or maybe DAY OF THE TRIFFIDS could be called sci-fi — but so were THE DAY THE EARTH STOOD STILL, WHEN WORLDS COLLIDE and some other of his titles.

Anyway, I'm wondering what Twilight Zone the author was in when these pictures appeared between 1960 & 1970:

HOUSE OF USHER
HAUNTED PALACE
THE HAUNTING
DAY OF THE TRIFFIDS
THE FEARLESS VAMPIRE KILLERS
VILLAGE OF THE DAMNED
CURSE OF THE WEREWOLF
TALES OF TERROR
DR. TERROR'S HOUSE OF HORRORS
DR. TERROR'S GALLERY OF HORRORS
HOMICIDAL
FRANKENSTEIN MUST BE DESTROYED
DRACULA — PRINCE OF DARKNESS
CASTLE OF DRACULA
BLOOD OF DRACULA'S CASTLE
QUEEN OF BLOOD
DEMENTIA 13
REPULSION
THE COLLECTOR
SEACONES
TARGETS
HOMICIDAL
THE INNOCENTS
GODZILLA VS. THE THING
KING KONG VS. GODZILLA
MILLION MILES TO EARTH
WAIT UNTIL DARK
BLACK SUNDAY!

And, yes, ROSEMARY'S BABY.

Please don't think this is a putdown or the Editor just trying to show off how smart he is. I'm just genuinely puzzled how someone otherwise so knowledgeable could make such an erroneous statement?

Finally, one final quibble:

"The sound horror film," he says, quoting a very knowledgable Englishman as his authority, "properly begins with DRACULA."

It all depends on how you define 'proper', I suppose. Certainly DRACULA is the horror thriller we all recall, but is that primarily because we've never had the opportunity to see THE TERROR again? Or, as the case with most filmonster fans, have never had the opportunity

GHOST OF FRANKENSTEIN (Universal 1942) had the monster's brain replaced by that of Ygor, the broken-necked blacksmith. (The late Sir Cedric Hardwicke is seen in this scene with Bela Lugosi. Sir Cedric played the second son of Henry Frankenstein, Ludwig.)

t see it even once?

As I remember it, from 1928 when it was or 29 it was the first true ALL TALKING picture. I mean, there wasn't a word of writing to be seen on the screen! All the characters came out and introduced themselves by name! I suppose even the producer & director maybe even the author (how much do you expect me to remember after about 47 years?

The film, THE TERROR I loved at the time. It was an mysterioso genre of THE CAT & THE CANARY, THE LAST WARNING, LONDON AFTER MIDNIGHT, THE BAT and the other last of the great silent spookies. THE BAT WHISPERS followed in 1930 preceeding DRACULA and it was a first rate talking terror tale, altho it like THE TERROR had a natural rather than a supernatural villain.

Well so much for carping by the Editor. Back to Carpathia and my padded cell. At least it's padded with but feathers. And that fact alone is exceeding strange, for a creepy Count who keeps me company tells me that bats don't have feathers!

END

The Weeks take their [illegible]

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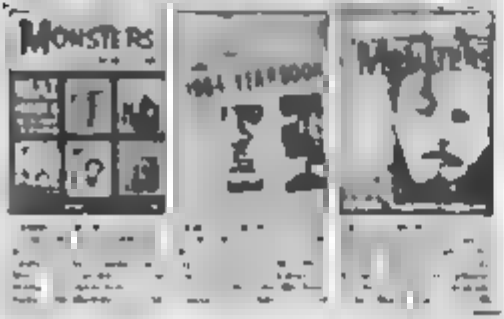


FIRE-BREATHING MONSTER WALKING DOLLS

LAGOON CREATURE

KING KONG

REX DINOSAUR

MYSTERY PHOTO NUMBER 86

WRAP SESSION!

THE lady is obviously all wrapped up in her work. But not enraptured. In fact she's dead. Did this happen in THE SHUTTERED ROOM? (We shutter to think so.)

Is she feeling no pain in WHATEVER HAPPENED TO BABY JANE?

Need a clue to help you? Try re-arranging these words (without the exclamation marks) and maybe you can figure out the title of the picture.

BLAM! HISST! CRACK!

ANSWER TO MYSTERY PHOTO No. 85

VALLEY OF THE DRAGONS. As we go to press (early, in order to be out in time for the Convention) no one had yet correctly identified this. Darren McGavin, or Jack Sherman, were first ones who got it right (Tuesday AM). The winners were: Kim Antieau, John M. Bell, Bob Bell, Peter Bi[illegible], Bob Bahamas, [illegible] Taylor, Scott Bunnell, Richard Sheets, Al Sims, Dale Blackburn, Bob Frischmann, Richard M. Mil[illegible], Barbara Gardner, Kim Warner, Bob Gunderson, John Pugsley, Larry Bergmann & David A. Grunder.

THE MONSTER DEMANDS A MATE!

[illegible] finds her in "the land of a thousand faces"

Article by Del [illegible] Jerry Winnick, Jay Thompson & Milt Lewis

Starring: Bride & Groom Katherine Lee & Langdon [illegible] Katt — Sue Ann [illegible]

Fate: The Spirit — "The Spirit of I AM to Most of The Land of A Thousand Faces" John Goodwin in make-up designed by Verne Langdon for the Magic Mirror sequence

Langdon — overseer Phantom of the Opera on at pupil Mark Siegel does dental work on sculpted face of Chaney's Erik

we belong — wed

AND IT CAME to pass that monster fan Keith Reiner discovered that fiend fancier Katherine Engel was a girl after his own heart — with a carving knife — so he made her first his fiancee and then his wife.

They decided to be cutups together.

It could only happen in Horrorwood, California Specifically, at Universal Studios, home of the Golden Age of Horror Films.

On the hallowed grounds where Lon Chaney Sr. once walked as Erik and Quasimodo, where Claude Rains reigned as The Invisible Man, where Boris Karloff rose from the dust of Egypt after having been embalmed 3700 years before, where Bela Lugosi never drank — wine, here it was, on August 4th, 1975, that two young monster fans were joined in unholy matrimony. For real! Not for reel! It was not simply a Hollywood publicity stunt, the young pair actually was married by a public official authorized to perform wedding scareymonies!

the face behind the masks

But first, before the bride met her groom, before a rapt audience on the studio lot, there was the inauguration of THE LAND OF A THOUSAND FACES, the masterpiece of master make-up artist & mask maker Verne Langdon, one of the in-person stars of the first Famous Monsters of Filmland Convention. Here, in the Never Never Land of Make Believe, Langdon made hundreds believe in things ghostly — ghastly — ghoulish.

The expectant crowd packed the bleachers. Suddenly, eerie pipe organ music was heard — performed by the ride composer himself, the sen — same master of macabre melodies who brought you the unforgettable "Phantom of the Organ" & "Vampyr of the Harpsichord."

And the face of The Spirit of the Mirror materialized.

A face as old as time, one that was ancient even when dinosaurs ruled the world, a wrinkled visage that had known Inhotep 37 centuries before, who had supped with Count Dracula during the 500 years of his undeath, who had gazed — along with Robert Bloch — on "the naked face of horror" that was Erik, the Phantom of the Opera, who had seen that it was not the planes that killed Kong but twas Beauty killed the beast, who was present at the birth of Rosemary's baby, who shivered invisibly in the ice-cold room where the Exorcist faced Regan, who —

In sepulchral tones the disembodied voice spoke:

a choice & vintage voice

Behold the Mirror of a Thousand Faces.

The images of those who have gazed upon my silver surface live on forever within a nether world of illusion — practitioners of the make-up art, one & all, have surrendered secrets & skills. Actors & artisans alike — You. Look into my mirror. Gaze deeply! Here is the face of one sentenced to lead a life of living death in the dark

Sad, Beautiful Marguerite [illegible] into Deadly Bride by the magic mittens of Verne Langdon.

"I Only Have Eyes for Grue" is what Marguerite is probably humming to herself as her tormentor applies the Karloffian eyelids.

"[illegible] my [illegible]," the Bride murmurs [illegible]

A Wiley wink from the new Monster Mistress Marguerite as her "hairdresser" gives her a [illegible]

No words in Dr. Praterius' thesaurus to describe this dainty morsel.

Scary C ary takes pr de n making up the New Bride

sewers beneath the Paris Opera I am the Phantom, Erich Lon Chaney's masterpiece was unequalled in its time as was the man h m self soon, however would come the face of a creature built from bodies! Bodies stolen from the grave the gallows anywhere A creature so terrifying that it was known only as The Monster The actor was Boris Karloff in fantastic make-up created by Jack Pierce, a miracle of putty & greasepaint

But still there is another here, one so ugly that he hid from the townspeople, sought refuge in the tallest tower alone except for his beloved bells, the bells of Notre Dame Do you remember me? Quasimodo the face of Charles Laughton, artfully transformed into Victor Hugo's nightmare by Gordon Bau. Perhaps too terrible a sight for your eyes to behold? You may long for a smile

Look deeper, to a place far, far away behind the moon, beyond the rain over the rainbow along the Yellow Brick Road, thru the enchanted forest to the Land of Oz The Scarecrow for Ray Bolger The Tin Man for Jack Haley and the Cowardly Lion for Bert Lahr! Ingenious devices of disguise cleverly conceived by Jack Dawn. These classic countenances convey characterizations collectively catalogued for all time as part of the rich legacy that belongs to Forever in my world, the World of Make up

I bid you welcome to The Land of a Thousand Faces

the thin monster

The voice of The Spirit was unmistakably JOHN CARRADINE put to use in one of the most dramatic presentations this writer has ever wit nessed.

And the mirror itself pure Disney As the Spirit spoke about each great make-up of the past, his face *actually transforms completely into the make-up he is talking about* It is the pride & joy of its creator Verne Langdon, who explained, "I wanted to pay tribute to the make up artists of the past in a way never before seen. the mirror was my idea and an illusionist was employed to devise the mechanics

Langdon also wrote the dialog for JOHN CARRADINE decided which make ups would be included in the effect and supervised the creation of the mirror heads in the "Lab of a Thousand Faces" an incredible concept in itself (Among the appliances is the *actual* Frankenstein headpiece created for Glenn Strange in ABBOTT & COSTELLO MEET FRANKENSTEIN and Lon Chaney Jr's Wolf Man appliance used in the same film he famous headpiece is also used in the make-up show, along with a brand-new female monster character "The New Bride of Frankenstein," created just for the show by Langdon

the show of shows

And the show! In the miraculous time of 20

The Greatest Make-up Show on Earth — Universal's newest thrilling new $200,000.00 LAND OF A THOUSAND FACES, a highlight of the Studio Tour, brainchild of Verne Langdon — sept. Langdon

MINUTES, two make-up artists convert four visitors chosen from the audience into The Monster & New Bride to full view, while a host explains make-up secrets (some never before revealed) with sensational visual aids & actual make-up props. Keith Crary, the co-make-up star of the first Monstercon, is one of the show stars. As Verne told me: "He is unbelievable — he works so fast he actually accomplishes the *impossible*: full appliance make-up that ordinarily would take an hour and a half to three full hours, is done in less than 20 minutes."

According to Langdon, everybody on the *Land of a Thousand Faces* staff worked double shifts 7 days a week for the preceding 3 months to ready the show. Langdon was especially proud of his partner Crary, whose sculpting talent he appraises as among the best in the business. "His eye for duplication and his ability to capture a likeness or certain expression is uncanny." Particularly notable is Crary's rendition of Charles Laughton's "Hunchback of Notre Dame" for the Magic Mirror sequence.

7x7 = horror heaven

Verne recalled to me: "I have never intentionally *taught* anyone anything. I do not profess to be a teacher as I feel there are others who are more qualified to teach, such as John Chambers or Bill Tuttle. But I can't help getting involved when somebody asks for guidance." Once you watch Verne in action you realize that QUALITY is the most important thing in his life. The *Land of a Thousand Faces* show is just that: a job *perfectly* done and performed 7 times a days a week, with each & every single performance a glistening jewel in a crown fit for a horror king.

"As far as the show is concerned," says Langdon, "it must be seen to be appreciated. We cover the major phases of make-up: old age, beauty, casualty, character make-up & even the white face clown, using giant color transparencies almost 5 feet square to illustrate each step of make-up. We also use visual aids & props to teach the audience about professional make-up, and all of this goes on while the make-up artists are busily transforming visitors into monsters. When we show the subjects to each other after the make-ups have been completed, their reactions bring down the house!"

The mad lab sequence which tops off the show would give any monster buff goosebumps: the show's host makes himself up as a "mad doctor" and brings the monsters to life with a surprise ending that makes it seem as if the guest actors have actually been cremated on stage!

Dr. Forest J. Ackerman's own words: the show is "Spooktacular!" Editor Ackerman was Verne Langdon's guest, for the official press opening of *The Land of a Thousand Faces*, when the show received national press coverage as the *actual wedding* of two monster fans was performed. Dead flowers, black garlands & a hearse for the newlyweds gave the proper mood to the affair, complete with a coffin which served as a buffet table. As the gruesome newlyweds rode off into the Sunset (&Vine), just buried, just married, the crowd was overcome with emotion and burst into the refrain from "Swan Lake." Even the Mummy broke up.

END

"DAUGHTER OF EXORCIST"

it was bound to happen

[illegible] phenomenal [illegible] The Exorcist [illegible] of The Exorcist [illegible] The Exorcist [illegible] an actor named Ronald Regan.

Well, [illegible] have BEYOND THE DOOR.

[illegible] very apprehensive [illegible]

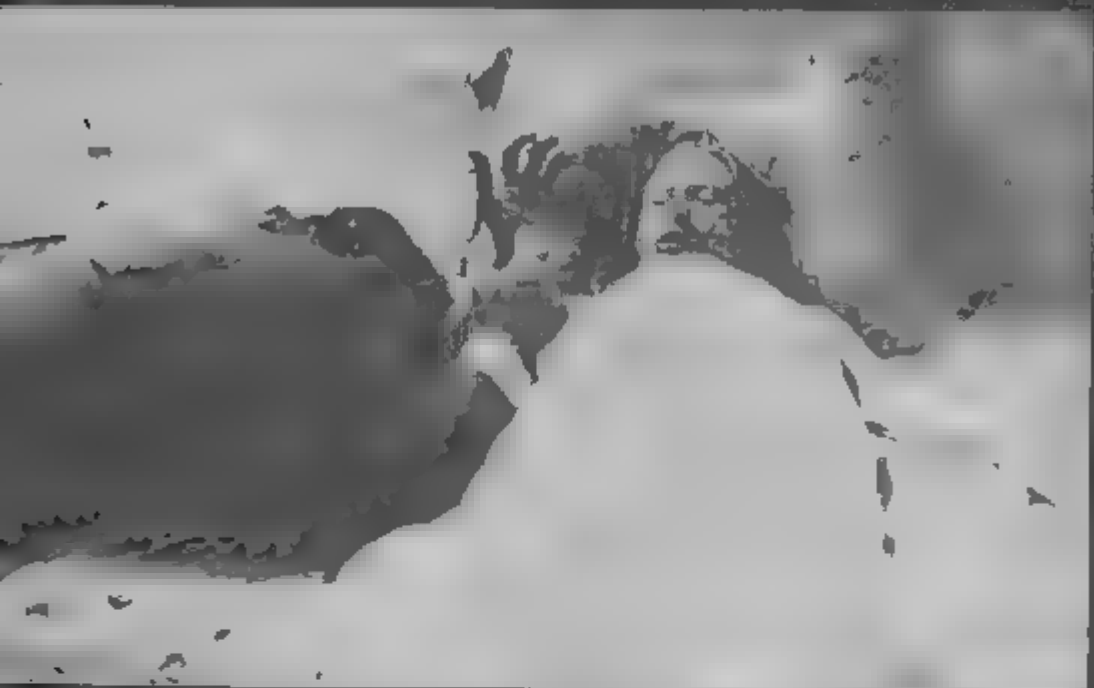
person, she seems like a veritable female Jekyll [illegible] women he loves [illegible] person she once was.

evil incarnate

her dog and cat [illegible]

prove [illegible] against the Satan inspired [illegible]

The home [illegible] once her pride & joy have



"Daughter" of Regan frustrates "son" of the Exorcist in devilish BEYOND THE DOOR.

6 hours in hell

monstrous

[illegible] "Let me help," he offers. "I can save you.

with what is happening

Who [illegible] really?

Jessica's husband does not trust this stranger

[illegible] in hell

[illegible]

[illegible]

[illegible] as possible. [illegible] were scare

when she was not required to wear the heavy

[illegible]

properly exorcised

YOU AXED FOR IT!

CRAZY about Karloff? Dippy about devils? Got a "thing" for Godzilla? A crush on Cushing? Then you won't be disappointed in [illegible] And maybe nestling your name will appear here in conjunction with a requested picture. Ax for a favorite on a postcard to: Dept. UX, FAMOUS MONSTERS, 145 E. 32 St., NYC, NY 10016

Alex Tejton [illegible] a prayer [illegible] DEADLY MANTIS [illegible] to prey on [illegible] bug buffs GERALD [illegible] JOHN EDWARDS CHAS. CROWLEY, ANDREW JOFFE ROB McCOY GREG PHILLIPS, MARK RAINEY & DENISE SWOLLIB.

Count Kornstein (Dom on Thomas), secret vampire causes the deaths of countless villagers in *TWINS OF EVIL*. We hope he won't be the death of DEBBIE DeWORKEN EUGENE ROSEN BILL TAFT MICHAEL FAWCETT DAN CARBARY SCOTT BAKER

Make-up artist puts finishing touches to victim of *THE PHARAOH'S CURSE* for BILLY FRONTINO JOHN DAWSON BEN GROSS MICHAEL CARRANO DAN CURTS JEFF MITCHELL LUISA LIGABO & JEFF SKINNER

THOMPSON, SAM [illegible] JAMES REIDT, WENDY [illegible] NIMMY ARENA [illegible] A. WITBECK.

YOU AXED FOR IT!

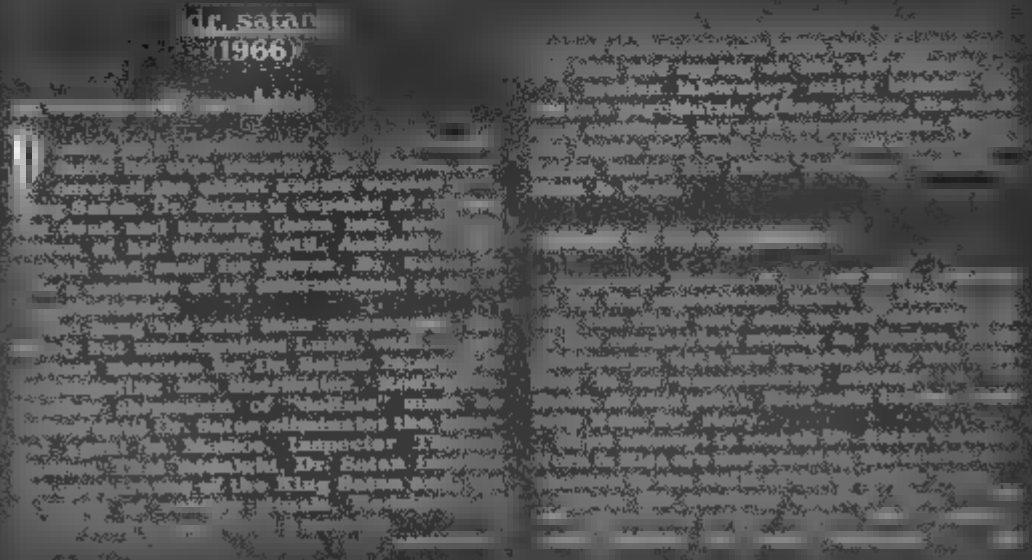
Paterna PETER CUSHING poses pleasantly for myriads of admirers & WILL BOREN DAVID WM. BASKIN, WM. L JONES JOHN SCOTT MITCH CARSONN CHRIS SLACK, OSCAR ESTES & LUCY CHASE WILLIAMS.

...KARDI, TIM NELSON, CHRIS ...BROOK

MONSTERS MEXICO

PART II

dr. satan
(1966)



FROM

The Bat Whispers — but the pointed hero no hears him not. The ADVENTURE AT THE CENTER OF THE EARTH has been a little too much for her.

Chabelo & Pepito meet no end of monsters — here the Mummy.

doctor. The two girls manage to get out a message via a wristwatch transmitter: the message is received by Interpol.

Mateos and his men break into the doctor's house and rescue Nora & Elsa, but not before Dr. Satan disintegrates his zombies to dust by giving them their "eternal rest" another Voodoo ritual. Dr. Satan then surrenders to Interpol and is locked in a cell at the prison.

While she's being questioned in Mateo's office, Luisa commits suicide. Suddenly a prison guard bursts into the office and tells Mateo that the doctor has mysteriously vanished from his cell. Mateo & Nora race there and find the cell filled with smoke arising from Dr. Satan's robe.

As the film ends, we hear Nora's voice wondering: "Who really was Dr. Satan?"

dr. satan & black magic (1967)

the warlock must die

In a mysterious cave in Hell, King Satan, the god of voodoo, orders Dr. Satan (his high priest) to return to Earth to destroy Yei Lin, the powerful warlock of a rival cult of black magic, and secure his formula for transmuting cheap metals into gold which Lin intends to take over the world.

To assist him, Dr. Satan makes two women into zombies and they confront Lin, who is assisted by the beautiful Dea and her two soulless assassins.

These two evil forces clash. The dead come to life. Vampires attack in the shadows.

Finally, Dr. Satan & Yei Lin come face to face for a duel to the death.

Dr. Satan wins the battle. Destroying Lin, the world is probably saved.

autopsy of a ghost

guests of a ghost

AUTOPSY OF A GHOST was made in 1967 with Jean Carradine.

In 1567 Canuto Perez committed suicide. His punishment was that he would not have eternal peace unless he finds a woman who falls in love with him and sacrifices her life.

400 years later Satan "generously" provides him with three women but he's rejected by each & every one of them, not because he was a ghost but because they all have their own problems.

The following day all meet at the ghost's house: Guieno, a pretty woman who happens to be half insane; Susana, a sassy & superstitious maid; Vitoia, a female robot; Moleculo, a mad inventor (played by Cameron Mitchell); Satan himself (played by Basil Rathbone) and Chabelo, a spoiled child.

A bank robber arrives to complicate matters followed by an agent who calls himself 07-8. The thief is also followed by a crooked mouth

piece & two cheaters who are looking for a suck er

the world goes to the devil

An amnesic heir steps in with the purpose of kidnapping the beautiful Calena. They all make fun of the Devil and in the midst of a th a madness there is only one sane woman, the robotris. She falls in love with and gives her life for the ghost at the very moment the inventor is performing a complicated algebraic autopsy" of the ghost to disintegrate it.

The atomic bomb of a Latin American Country explodes by mistake there is not time for further investigation and immediately thereafter the USA Russia Israel France & Red China believe they are being attacked and use their own nuclear bombs.

Everything turns back to normal. Madness

bat woman
(1967)

BAT WOMAN was shot in Acapulco Mexico. It stars Maura Monti, a shapely Italian-Mexican actress whose battles with the fish men monster made as many as 8 changes of her bikini necessary in one day of arduous shooting.

Reanimated by the soul of a dead murderer the doll-man kills the nurse in CURSE OF THE DOLL PEOPLE

GOMAR—THE HUMAN GORILLA and a little girl who's no doubt hoping he's more human than gorilla!

Let's hope this fanged fiend is allergic to salty food, otherwise you're in trouble, kid. SANTO & BLUE DEMON VS THE MONSTERS

Editor's Note. This sounds like a winner that should have been titled THE CREATURE FROM THE BLOOCH LAGOON.

something fishy

The body of a murdered wrestler is found on a beach of Acapulco and since the characteristics of the crime are similar to crimes in Hong Kong & Malaca, Interpol sends agent Mario Robles to investigate. He receives aid from a rich & beautiful lady who, as Bat Woman, dedicates her life to doing good. Only Mario knows her identity and he has sworn to guard the secret.

The autopsy confirms the police hypothesis: a scientist/surgeon removed certain glands.

A short distance from the beach is anchored the luxury yacht *Reptilicus* owned by Dr. Williams, who does strange experiments in his laboratory using rare chemicals. The Doctor is convinced he can make a half man, half fish with which he can conquer first the sea and then the world.

Dr. Williams orders the two investigators destroyed by his men. Another wrestler disappears.

Bat Woman goes to the ship, where she sees all that's going on. Upon being discovered, she defeats Williams' men with judo & karate.

the ending is the cat's meow

At the bottom of the sea is "Piscis," the Doctor's Man/Fish. Williams sends his creature to kill Mario & Bat Woman. The monster catches her and Williams' men put a signaling apparatus on her cape without her knowledge. She is then allowed to escape.

Piscis is sent to get her and thereby determine her identity. He crawls into her window and takes her away to the sea but releases her. Williams is furious and decides the only way to find out who she is is to capture Mario so they can nap him, along with the police chief.

Bat Woman comes in search of them and is finally captured. Williams declares that after he learns her identity he will make her into a female amphibian.

Piscis attacks Williams & his helpers and destroys all equipment and a fire starts. Bat Woman frees her friends and leaves the burning yacht.

Bat Woman explains that thru the transmitting apparatus she found on her cape, she has been controlling the actions of the creature. As they talk, Bat Woman is badly frightened by a little mouse.

lady death
1968)

Made in color, this stars John Carradine.

The plot concerns a scientist who needs fresh blood from young women to produce a serum to cure a disfigured woman.

The film includes some horrible gory killings & a feeble-minded brute.

Knotty knotty! He's stringing along with MYSTERIES OF BLACK MAGIC

house of madness
(1971)

In this creepy color film a madman takes over an asylum in the first step of his plot to conquer the world. The film also includes some nightmare sequences.

superzan & the space boy
(1972)

Superzan is a masked hero with superhuman powers. The space boy comes from another planet and has advanced knowledge.

The villain of the film is a scientist who creates robots and calls in the super villain Diabolic to fight Superzan.

Considerable futuristic gadgetry is used in the film.

In color.

devil's women
(1972)

Has to do with Voodoo & devil-worshipping. The heroine is convinced that Satan is the father

THE BAT WOMAN can't even take a nap without being disturbed by a nightmare! Or night-mermen

of her son. *The Mexican Rosemary's Baby?*

the man and the beast (1972)

robert louis stevenson writhes again

THE MAN & THE BEAST is a recent Mexican retelling of 'Dr Jekyll & Mr Hyde' with the names changed to Dr Duval & Mr Ray.

Dr Duval has been lecturing on the good & evil elements in human beings. In the early morning, as though to prove this theory, a repulsive creature beats up a girl of the streets who has bumped into him. When confronted by the police he produces an ID signed by Duval which says his name is Edward Ray.

Dr Duval has his lawyer make out his will, leaving everything to Mr Ray. The lawyer mentions these strange actions to Dr Ramos, whose daughter Nora is a nurry Dr Duval.

Edward Ray goes to a bar where he gives expensive gifts to Bettina. She then says she loves him. Ray kills a man who makes fun of him. Escaping the police, Ray goes to Dr Duval's home.

mr. ray continues to slay

Writing in his diary, Dr Duval notes that Ray is not bound by social morals. Bettina figures out what has happened, goes to Duval and demands large sums of money. Dr Duval agrees to pay but when he becomes Mr Ray he kills her and the cabaret owner.

Dr Duval realizes that his experiments have taken him too far and he decides to give them up. Then Duval realizes that his hands are sometimes under Ray's control.

Nora comes to Duval's house. Mr Ray kills Duval's old family servant and is about to kill Nora when inspector Blanco arrives. While they struggle, Nora gets a gun and kills Mr Ray who, in death, becomes Dr Duval.

The inspector consoles Nora with another variation of an oft repeated theme: Dr Duval died because he ventured into matters that only God was meant to understand.

"restless wrestlers"

the mat adores them

Masked wrestlers are extremely popular in Mexico and many of them appear in both the

arena & as movie heroes

In the 1957 movie BODY SNATCHER Wolf Ravinaka played a wrestler who was killed and brought back to life with the brain of a gorilla in his new body he had large stitches on his head, ape-like fangs and was incredibly strong

Later Wolf Ravinaka played the black masked wrestler Neutron In a series of films including NEUTRON AGAINST THE DEATH ROBOTS (1962) NEUTRON & THE BLACK MASK (1963) NEUTRON BATTLES THE KARATE ASSASSINS (1962) NEUTRON vs THE MANIAC (1962) NEUTRON vs THE AMAZING DR CARONTE (1963) NEUTRON TRAPS THE INVISIBLE KILLERS (1964)

About the same time Neutron got started other masked wrestlers began appearing regularly in monster movies

Among the most popular are Santo, Blue Demon and Mil Mascaras (A Thousand Masks)

Other wrestlers who have appeared in horror adventure films are Angel, Blue Angel, Tinieblas (Darkness), Frankenstein (sic) El Rayo de Jalisco (The Lightning of Jalisco), El Fantasma Blanco (The White Ghost) El Avispon Escarlata (The Scarlet Wasp)

super naturals vs. the supernatural

These wrestlers are somewhat like Batman in that, while they have no super powers, their great strength, mental agility & sheer daring give them the winning edge over even the most powerful supernatural creatures they might encounter

In many films, the wrestlers appear in teams, as do the popular monsters.

One group is called the Champions of Justice and includes Blue Demon, Mil Mascaras, El Rayo de Jalisco, El Fantasma Blanco & El Avispon Escarlata In one of their films they battle a crazed scientist who turns rats into aggressive monsters by means of molecular transformation

neutron against the death robots

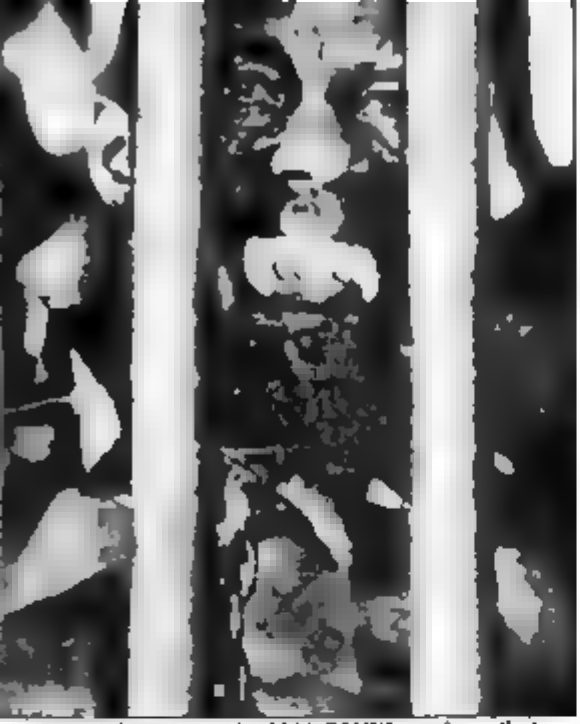
enslaved brains

In various parts of the city several persons have been kidnapped their blood needed to nourish the "combined brains" assembled by power mad Dr Caronte from the bodies of three dead scientists Caronte is determined to utilize their captive minds for the purpose of perfecting his terrifying Neutron bomb

Despite the heroic efforts of Carlos, Jaime & Mario, aided by the lovely efficient Nora, an attractive singer who is loved by all three, Caronte is able to gather the various materials needed to build his super-bomb. Assisting the madman is Nick, an evil dwarf Lacking vital information in the possession of a Dr Thomas, Caronte disguises one of his human automatons as Neu-

The disrobed corpse reflects THE MARK OF DEATH

Well, she's not the Metropolis Robot but she's a robotrix doing her tricks in AUTOPSY OF A GHOST



Hey, INCREDIBLE PROFESSOR ZOVEK: we hope that monster's not behind candy bars because with teeth like these he'd be free in one bite!

tron and kidnaps the scientist. But even though he is a prisoner of Caronte, Thomas refuses to reveal his secret.

the world imperilled

As a last effort to force the scientist to give in, Caronte has Nora kidnapped and threatens to hurl the girl into the pit inhabited by his bloodthirsty near-cannibalistic zombies. Thomas gives in and Caronte is able to complete the hideous bomb. The madman then threatens to destroy a major airport as a start in his mad campaign if the authorities do not surrender control of the world to him.

Neutron enters the picture and after many perils the masked man frees Dr. Thomas & Nora. Neutron locates the death bomb and Thomas is able to disarm it in time, avoiding the explosion that could destroy the world.

Caronte flees to his hideout, accompanied by Nick, with Neutron in pursuit. Levers are thrown and a landslide results, apparently burying everything in the hideout. Is this the end of the insane Dr. Caronte ... and the valiant Neutron?

Scarcely. There were 5 sequels.

"santo"

The wrestler Santo, who wears a silver mask as has encountered a wide assortment of monsters in many films dating back to about 1960. The name Santo means "The Saint" but is not to be confused with the character created by Leslie Charteris.

Santo has a modern secret lab in one or more of his films. Also like Batman he has a super automobile. Santo's films include: INVASION OF THE ZOMBIES (1961); SANTO & THE HOTEL OF DEATH (1961); the retitled SAMSON vs. THE VAMPIRE WOMAN (1962); SANTO vs. THE KING OF CRIME (1962); SAMSON & THE WAX MUSEUM (1963); THE DIABOLIC AXE (1964); SANTO ATTACKS THE WITCHES (1964); GHOST OF THE STRANGLER (1965); SANTO vs. BARON BRAKOLA (1965); SANTO vs. THE STRANGLER (1965); GRAVE ROBBERS (1966); SANTO vs. THE MARTIANS (1966); SANTO vs. BLUE DEMON IN ATLANTIS (1968); SANTO IN THE REVENGE OF THE VAMPIRE WOMAN (1968); SANTO & THE TREASURE OF DRACULA (1968); THE VAMPIRE & SEX (1968); WORK OF DEATH (1969); SANTO & BLUE DEMON vs. THE MONSTERS (1970); MURDERS FROM OTHER WORLDS (1971); SANTO IN THE VENGENCE OF THE MUMMY (1971); SANTO vs. CAPULINA (1971); SANTO vs. FRANKENSTEIN'S DAUGHTER (1971); SUICIDE MISSION (1971); SANTO FACES BLACK MAGIC (1972); THE BEASTS OF TERROR (1972); and SANTO & BLUE DEMON vs. DRACULA & THE WOLF MAN (1972).

santo & blue demon vs. the monsters

life to the dead

This film opens with a dark & creepy burial scene. Bruno Halder, a scientist who was dedicated to solving the mystery of resurrecting the dead, is buried in an old crypt, taking his secrets with him. At the burial are his brother (Otto Halder), his brother's daughter Gloria and her fiancee. None is actually mourning. They're all pleased and relieved that he is dead.

Otto, who is also a scientist, fears that his brother may return from the dead seeking vengeance.

Otto's fears are justified. Bruno is taken from the tomb by his faithful disciple, a deformed dwarf named Waldo. Waldo & huge zombies previously created by Bruno take the corpse to a secret lab in the depths of a mysterious old castle. Bruno is revived, mad as a hornet. He plans revenge on his brother, his daughter & the scientists who thought he was crazy because of his experiments & conclusions.

the five fiends

A horrendous plan is devised by the diabolical

A scene from the Mexican movie SANTO & MR. HYDE (aka SANTO & THE MAN & THE MONSTER)

brain of Brum and put into action. First he collects the corpses of the Frankenstein monster, the Wolf Man, the Mummy, the Creature of the Lagoon, Gill Man, & the human Vampire. Then he brings them to life with a complicated injection that revives dead bodies.

All these forces concentrate on Otto, his daughter & her fiance. Fortunately for them, the fiance is a friend & helper of Santo the silver-masked wrestler. Santo & his friend Blue Demon take over the life & death defense of the professor & his daughter.

Blue Demon has sneaked into the castle secretly and has been knocked out by Halder's zombie henchmen. Blue Demon is placed in a duplication machine and an evil double is created.

Halder then revives the Frankenstein monster as well as the other monsters and sends them on a killing spree. Led by the false Blue Demon, the monsters attempt to kidnap Halder's brother & niece and kill Santo. They make several attacks on Santo & his friends but are not successful.

monstrous melee

In one sequence the vampire is disguised as a wrestler and battles Santo in the arena. Once Santo has exposed him, the other monsters enter the ring too, causing pandemonium in the stadium.

Later, on the roof top of a night club, the Frankenstein monster grabs the girl while the other monsters apparently kill Santo. The Frankenstein monster drives two other monsters & two prisoners back to the castle in a car.

Santo follows and reaches the castle just as Halder is about to begin his diabolical experiment on his brother & niece. After an extended battle, Santo defeats the false Blue Demon and revives the real one. The two of them fight off the band of monsters with fire.

Halder's laboratory equipment is engulfed by fire and the castle blows up.

santo and the treasure of dracula (1968)

In this color film, Santo returns to the past via a time machine. There he encounters Dracula and a horde of female vampires.

santo vs. blue demon in atlantis (1968)

Made in color, this adventure introduces a Nazi scientist who has discovered the secret of eternal youth. He plans to dominate the world from his secret base in Atlantis, which kingdom he wants to restore to ancient Greek style.

The plot also includes brain-washing & mind control.

Uncredited rocket sequences are from the Japanese movie MONSTER ZERO, 1965.

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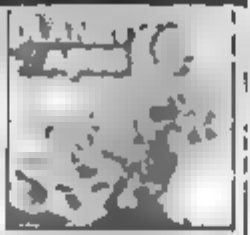

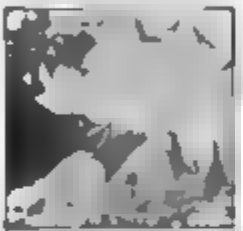

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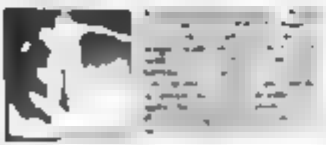
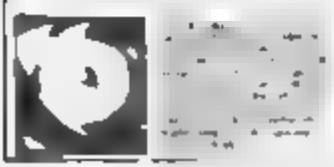


TROG

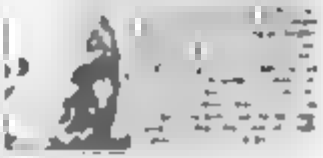
THE THING

IT CAME FROM OUTER SPACE



WAR OF THE PLANETS

WAR OF THE COLOSSAL BEAST



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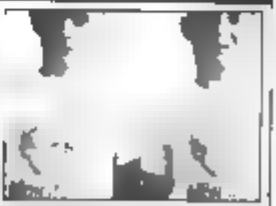

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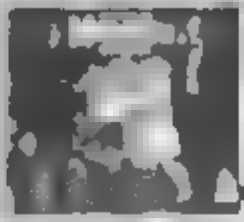

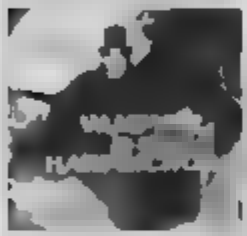

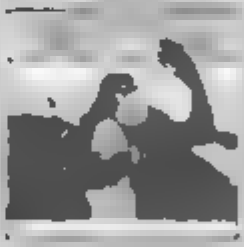

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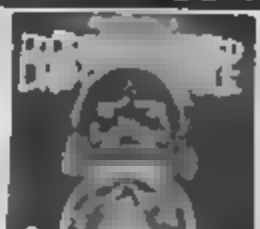

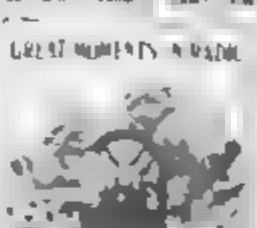

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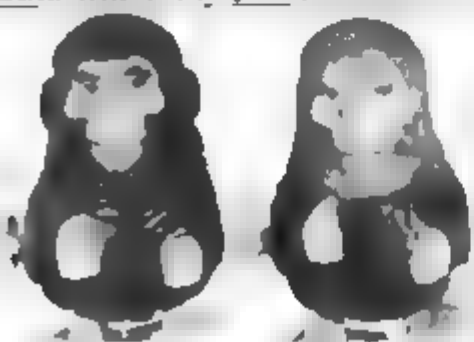

CORNELIUS #2692 DR ZAIUS #2691

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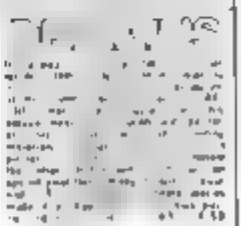

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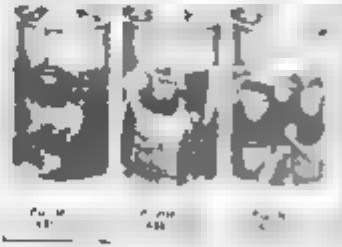

ASSEMBLE APE SCENES

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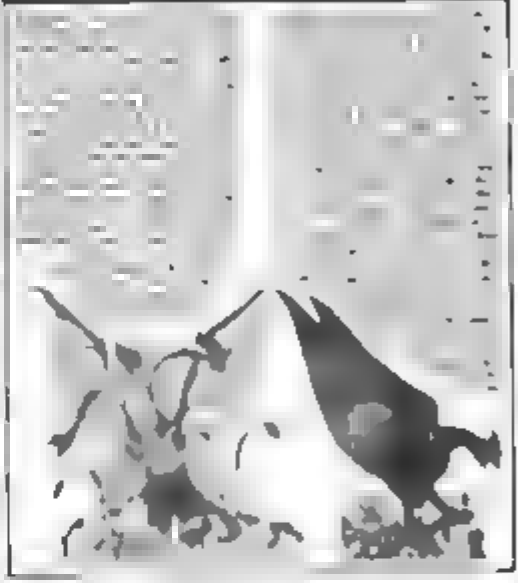

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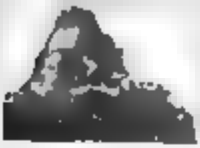
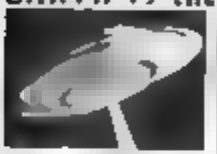


EARTH vs the FLYING SAUCERS



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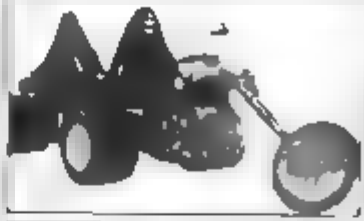

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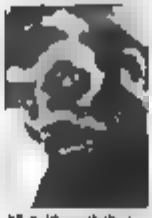
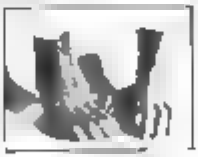
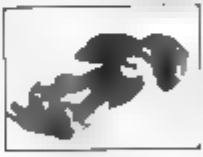
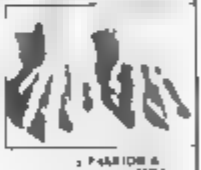
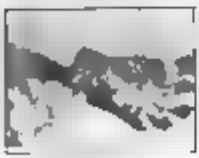


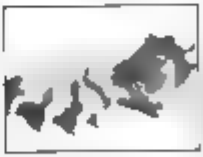
SPECIALLY DESIGNED HANDS & FEET TO GO WITH MASKS ABOVE











WHAT'S A MONSTER WITHOUT CLAWS?

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Hey may gets some big laugh time here gets fun than way through the swamp monster or the Dracula long with black spic or the latex rubber pairs of hands, feet, hoof, claws & paws. See why Designed & hand painted to go with the Whole Head Monster Masks pictured above. Some of these hands go with more than one mask. Each set is LOW PRICED at $ 5.95 a pair. Order all today!

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FANG MAIL

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DARREN MOON
(Australia)

FAIR SHAKE FOR REMAKE

In 120 I learned about two studios wanting to re-do KING KONG, which I feel is the greatest fantasy film in the world. If done, it must be "better" than the first, altho I think nothing can improve on the original. I would like to see the new KING KONG at least a half hour to an hour longer and to have none other than Ray Harryhausen do the special effects. It must include the spider sequence, Kong chewing & stomping on natives, dropping the wrong girl to her death and other parts that were cut out. It also MUST take place in the 30s because today's planes could kill Kong on the Empire State bldg. in no time at all. The styracosaurus & the arsinotherium—creatures never used in KONG—must be included.

RICHARD LEACH
Pawlet, Vt.

The last word is that a third party has entered the arena concerning the potential remake of KK. His intention is to make sure they "don't rape the ape" and to employ the stop motion talents of Jim Danforth.

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DON MORAN

VISITING THE ACKERMUSEUM

I would just like to say THANK YOU for such a great time in your Hollywood home! Our family had come down to LA for a vacation. We went to Disneyland and tried to get into Universal Studios but it was too crowded. Then I told my father that I had the address of Forrest Ackerman's home/museum. So we drove up Glendower Ave. until we saw the address on a Spanish-style mansion. It was right in the middle of a ritzy district of Hollywood! So my mother told me to go ring the doorbell. On the door there was a small sign that said "Mr. Ackerman's guests please use side gate." So I looked over at the side gate and a young man came out. I asked him if this was the museum and he said Yes, but it was closed. I told him we were from the San Francisco area and he said in that case we could come in. We went in and were looking around in the first room when Forrest Ackerman walked in!!! I don't think he realized how much that surprised me! He was very nice to everyone, especially my 7-year-old sister. We later found out that the young man was Dennis Billows, who has written several articles for **FM**. We had a really great time. It was the highlight of my vacation. After we got back into the car, I opened my **FM** to the page where Mr. Ackerman had signed it. It said "Beast Witches to Tom from Forry." Thanks.

TOM SYLLA
San Anselmo, Calif.

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APPRECIATION FOR LON JR.

I would like to put in my share of tearful praise for Lon Chaney Jr. and say that I was extremely touched, to say the least, at hearing about his great "performance" at the awards ceremony mentioned in 119. I have known that Mr. Chaney was dead for quite awhile and, to say the least, I was heartbroken to see the last of the old, great horror stars leave this audience for Prince Sirki. I was quite moved in hearing of his portrayal of Lenny from OF MICE & MEN. To me this is the ultimate act of a man who wanted greatly to please his audience: a man who was truly great.

JOHN SALISBURY
W. Acton, Mass.

John Carradine is still with us.

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TO THE DEVIL WITH "RAIN"

THE DEVIL'S RAIN was one of the most idiotic films I ever paid 99¢ for. I have seen more "spectacular" endings on LOST IN SPACE.

COLLEEN HAYDEN
New York, NY

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FRIDAY NOV. 7	SATURDAY NOV. 8	SUNDAY NOV. 9	NEW YORK CITY	HOTEL COMMODORE 42nd & PARK AVENUE

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